

TWENTY-FOUR PAGES



THE NEW YORK

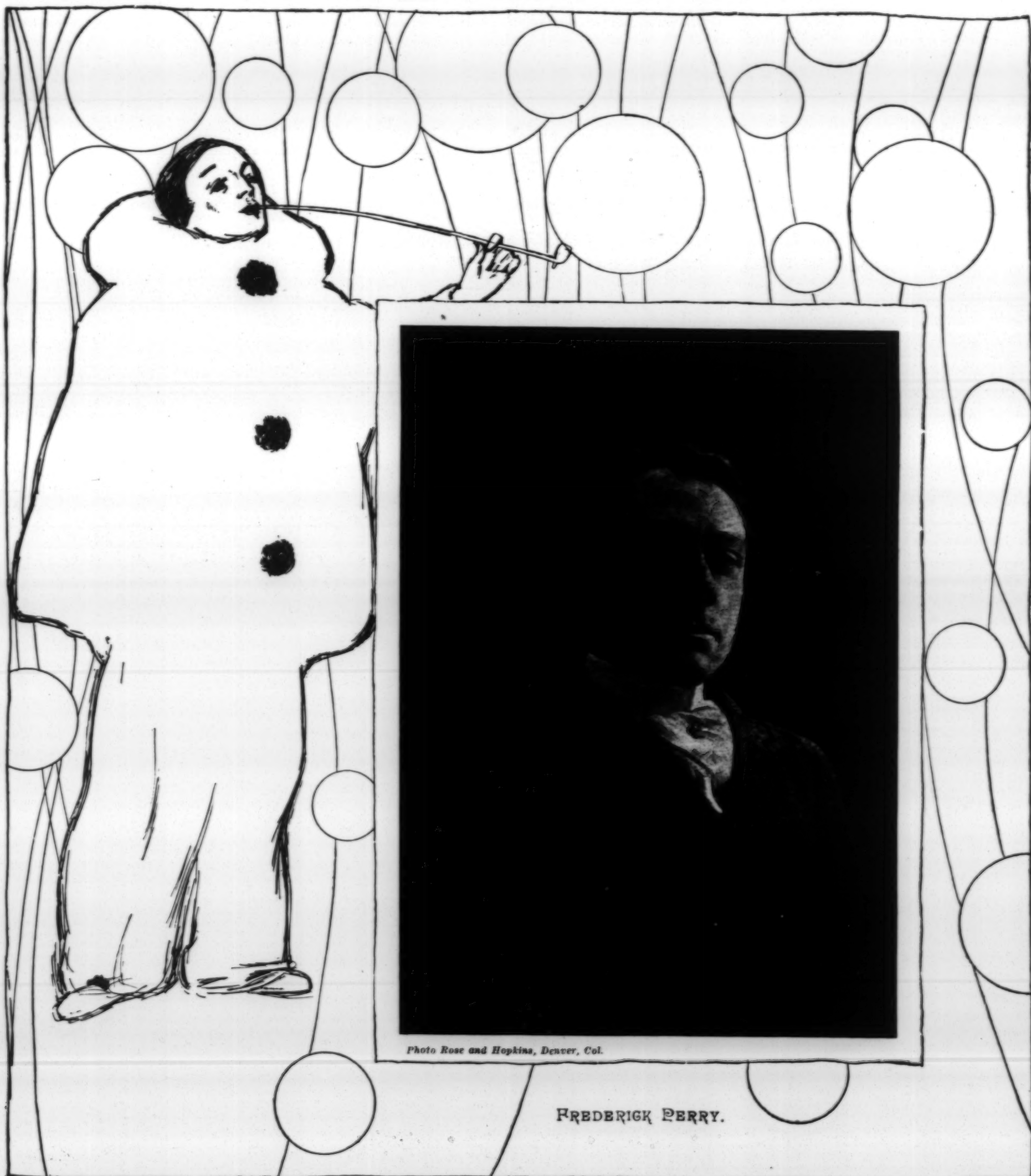


DRAMATIC MIRROR

VOL. LI., No. 1,327.

NEW YORK: SATURDAY, MAY 28, 1904.

PRICE TEN CENTS



FREDERICK PERRY.

"In God's temple of amusement he was a

Girls of the Pin Pan Pour company, Walla
Brownlow, Professor McQuinn, Annie Abbo
Lambert and Ten Broeck, Watson and Hills, a
Jean Schwartz.

pel Cohen, \$3,000; H. Hengel and Paulo Chel
allier, \$4,566; Pall Mall Deposit and Forwardh

Marie Pavey, for another season, her fifth, with the Grace Hayward Stock company, at the Bohemian Opera House, Omaha, to be featured.

the Grace Hayward Stock company, at the
g Opera House, Omaha, to be featured.

The Vaughan Glaser Stock Co. gave a good presentation of The Charity Ball at the Colonial Theatre 15-22 and the presence of R. C. Hiers, who made many friends at the ball, has again added much to the success of the piece. He was seen to advantage in the impersonation of Judge Peter Gurney. Vaughan Glaser as John Van Buren was one of the best roles he has so far essayed, and the rest of the characters were well taken care of. Northern Lights 28-28.

At the Prospect the Baldwin-Melville co. presented

STERLING.—ACADEMY OF MUSIC (M. C. War

PLAYS TO LET FOR STOCK COMPANIES.

"Soldiers of Fortune."
 "Mrs. Jack."
 "The Last Appeal."
 "The Widow Jones."
 "Courtied Into Court."
 "A Straight Tip."
 "The Good Mr. Best."
 "What's the Matter with Susan?"
 "A Good Thing."
 "A Night Clerk."
 "The Ragged Earl."
 "The Last of the Rohans."
 "A Roundabout Way."
 "A Game of Speculation."

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We have opened at 502 West 38th St. a scenic studio of which Mr. Joseph A. Phyllos is artist and manager. It is equipped with the latest appliances and we are prepared to furnish productions complete in every detail. Asbestos curtains are our specialty. Henry B. Harris Company.

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Gregory
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High class active melodrama of rural politics; successful author; 14 characters; plays with 8 people; 4 acts; simple sets. A liberal proposition to responsible manager.

For refined plays and sketches write

THOMAS DICKINSON

53 Grand Opera, Chicago, Care Fred J. Wildman.

I will lease to responsible manager

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Cast of 9. 4 Acts. Printing.

Have also a short cast farce something like my

"Brown's In Town."

(Successes with paper for stock and NRP.)

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Will pay cash for following scenery:—One Counting House or Banker's Office; one Seashore Exterior; One Hotel Interior. All must be to first class condition. Give full particulars, and price, which must be low.

Address SCENERY,
Care Dramatic Mirror.

WANTED

to Book a good Repertoire Co., Week Aug. 15, Opening of my season; don't want only the best.

J. H. GRAY,

Loomer Opera House, Willimantic, Conn.

Opportunity for Lady Amateur.

With small amount of capital. Can secure interest and strong Ingenue Part in comedy about to begin summer tour of the leading resorts. Worthy of investigation. C. Jefferson Peck, Jr., Aldine Hotel, 20th St., and 4th Ave., N. Y. City.

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Evenings, 8. Mat. Saturday, 2. DAVID BELASCO presents, by arrangement with Maurice Campbell,

HENRIETTA CROSMAN
in the new play, **Sweet Kitty Bellairs**

PASTOR'S

Continuous Performances, 148 E. 14th St., N. Y. City. 1 to 11 P. M.

Week of May 31.

Collins and Hart, Ed Latell, Joe and Nellie Doner, J. Richmond Glenroy, Tyce and Jermon, De Elmar Bros., Wayne and Lamar, St. John and La Ferre, Johnson and Wells, Ed O'Neill, Emma Brennan, Ramsey Sisters, Phantasmagoria, The Viagraph.

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of recognized merit by critics and press. When revised success is assured. \$500 buys half interest in a play on which more has been spent on the mere printing.

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ACTRESS

wanted to create great emotional part in new play, must invest. Will feature right party with Ray.

"J. W." care Mirror.

Clever Amateur Actress

can secure an excellent role in New Play and be coached in same for a monetary consideration. "CONFIDENTIAL," care Mirror.

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nished apartment, 8 rooms and bath. West End Ave., near 100th Street.

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ROOM furnished. Hot Water, housekeeping \$7 to \$10 weekly.

Office, 302 West 43d Street.

WANTED ATTRACTION for my OPERA HOUSE.

Fair Dates, Sept. 5 & 6. ALBERT ELLSWORTH, Athol, Mass.

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Summer professional actors, stage rooms, \$2.50; double \$5.00 week upstart. Table linen, \$1.00.

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MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 21 W. 21st St., New York.

Vol. I. NEW YORK, MAY 28, 1904. No. 11

FRESH, NEWLY NEWS.

NOW WITH HARRIS:

Occur Hammerstein—
New songs now in press.
A. Baldwin Brown and
R. H. Burdette—“Ber-
sant Kitty” and others.
Raymond Hubbard and
Addison Burkhardt—“The
Runaways,” “Fantasia,”
and others.
Chas. R. Brown—“By a
Shady Brook.”
Ella Wheeler Wilcox—
New opera and waltzes.
George Evans—“Keep
Away from Rosie,” “The
Sweetest Flower that
Grows in Tennessee,” and
others.
Ben Shields—“Tell Me
You Love Me, Barney,”
and others.
Frank Bryan—“You’re
All, All Right,” and a
few more.
Dillon Bros.—“Where
the Breezy Winds Blow.”
Walter Gibson—“My
Little Cabin Song.”
Billy Gould—“The
Maiden and the Jay.”
George Rossey—“In a
Nutshell.”

In answering these advertisements please mention
The Mirror.

DOWN IN MUSIC ROW.

Nat Wales, “club favorite of the East Side,” is
making an enormous hit singing “Don’t Come Back
and Hang Around Ma Do.” Published by Peerless
Publishing Company.

“The Game of War,” published by Edwin S. Brill,
is a song that invariably secures an encore. The
story and music are far above the average.

The De Veau Sisters are featuring “By the Light
of the Moon,” “Down on the Amazon,” and “In
Summer Time, Down by the Sea,” at the Alhambra
this week. All published by the Bowling-Sutton
Publishing Company.

“Voice of the Night” (waltz), Charles K. Harris’
most beautiful and urbane selection, and “Down the
River” (march), by Rudolph Aronson, are now being
played by such famous band leaders as John Philip-
 Sousa, Louis Contorne, James Brookes, the Tyrolean
Alpine Expedition Band of eighty men, and Glanville’s
royal band of Italy.

Charlotte Guyer-George has returned from a tour of
the Orpheum Circuit, where she sang “where the
Silvery Colorado Wends its Way” with big success.

The Laurel Comedy Four, with the Richard Mansfield
company, write from San Francisco that they are
making a tremendous hit with “Somebody’s Waiting
for Me” and the new Irish song, “Mary Ann,” which
they are featuring.

The Summer song, “Sadie Green,” is a decided
hit at Coney Island, both vocally and as a dance
number.

The Bijou Comedy Four are singing “When I Was
a Barfoot Boy,” “My Star of Zanzibar,” and “In
My Home in Old New England,” as a quartette, and
will use these songs during the season.

“Good-bye, My Lady Love,” the successful Summer
song hit, by Joseph R. Howard, has now reached
Chicago and is creating as great a sensation in the
West as it has and is at the present time in the East.

Rees V. Prosser, of A. G. Field’s Minstrels, was
recently in Denver, where he met the composers of
“Where the Silvery Colorado Wends its Way.” Mr.
Prosser was among the first singers to introduce this
beautiful song.

Kelly and Kent, who are playing the leading vaude-
ville theatres in the West, are securing with their
most clever rendition of “She’s the Pride and the
Pet of the Lane.”

Libbey and Trayer’s special number in their act is
the stirring ballad, “The Song Our Boys Sang, Our
American Sailor Boys,” which gets continuous ova-
tions. Published by the Peerless Publishing Company.

Dorothy Jordan is singing “In Summer Time, Down
by the Sea,” by Lester and Doyle, with great success.
Several special verses have been written for Miss
Jordan by Bowling and Lester.

“Just a Glimpse of Heaven in Her Eyes,” Charles
K. Harris’ new waltz-ballad, is different from any
song of its kind on the market to-day, and will un-
doubtedly prove as big a success as all of the Harris
songs usually are.

Dolly Dupree, with Tracer the Bandit company at
the Third Avenue Theatre this week, is featuring
three songs published by Leo Feist—“She’s the Pride
and the Pet of the Lane,” “I Ain’t Got No Time,”
and “My Little Zu-o-o-o-lu,”—with remarkable suc-
cess, as encore after encore is demanded.

Restrictions have now been removed on all the
Evans and Shields big song successes from “The Good
Old Summer Time,” including Mr. Evans’ big hit,
“The Sweetest Flower that Grows in Tennessee,”
“Sunday Morning When the Church Bells Ring,”
“Keep Away from Rosie,” “Bimbo,” “Tell Me
You Love Me, Barney,” and “My Lady from Japan.”
Professional copies and full orchestrations now ready
in any key.

Stella Raymond, who closed a short time since with
Mr. Jolly of Joliet, is now playing numerous engage-
ments in the West. She is featuring Feist songs, and
uses as her feature songs “I Ain’t Got No Time,”
and “My Little Zu-o-o-o-lu,”—with remarkable suc-
cess, as encore after encore is demanded.

Frank Bryan, the popular manager and writer of
songs, has placed his new composition in the hands
of his publisher, Charles K. Harris. It entitled
“You’re All, All Right.” Indications point to a big
hit.

“My Little Zu-o-o-o-lu,” the jungle song by Feist
and Barron, which is rapidly coming to the front, is
a feature number of the Cherry Blossoms company.

The big sellers on the Harris catalogue at the pre-
sent time are “Just a Glimpse of Heaven in Her Eyes,”
“For Sale, Baby,” “You Never Spoke to Me Like
That Before,” “The Girl of My Dreams,” “Always
in the Way,” “Adeline Patti’s,” “The Last Farewell,”
and “Good-bye, My Lady Love.”

“Sadie Green,” as a Summer song has been ac-
cepted by many of the prominent singers at the nu-
merous Summer parks and resorts. Published by Peer-
less Publishing Company.

Favorite numbers with William Fellheimer and his
orchestra are George Rossey’s “Sultan’s Dream,” two-
step and “La Susana,” waltzes, and S. K. Henry’s
“Folly Prim” march.

Gertie Morton, Ruth Nelta, Brooks Kitzm, Byron
and Foster, and Hazel Burt are using with great suc-
cess “Beane,” the big song hit by Brislane, Browne,
and Morse, and have to respond to five and six encores
each time they render the song.

Violet McCoy has recently placed the beautiful
Scottish ballad, “Lorna Doone,” in her repertoire with
decided success, encores being the rule, as Miss Mc-
Coy tells the beautiful story in her own inimitable
way.

“Ma Lady Moon,” published by Edwin S. Brill, is
successfully featured by Holty Tolly, Haverly’s Min-
strels, Blossom City Quartette, Howard Sisters, and
in Old Kentucky.

J. Aldrich Libbey is singing “The Song Our Boys
Sang” to enthusiastic audiences and repeated encores
at Atlantic City. This patriotic sailor song is pub-
lished by the Peerless Publishing Company.

Horwitz and Bowers’ “Altair of Friendship,” con-
tinues to find favor with Thomas Jones, the well
known balladist of Richard and Fringle’s Georgia
Minstrels.

The Home Circle Orchestra, of New York, receives
frequent requests for the selections from South and
England’s The Office Boy, and Rosenfield and
Sloane’s Mocking Bird, also for George Rossey’s “Pet
of the Army” march.

Etta Williams, William Moley and James Critley
report great success with “Blue Bell” and “I’ve
Got a Feeling for You.”

Rita Redmond, who has recently been the recipient
of a benefit tendered to her by her numerous friends,
has selected her repertoire entirely from the catalogue
of Leo Feist, and evidences of her good judgment are
not lacking, judging from the applause her act now
receives from her audiences.

“Lots of Things You Never Learn at School” is
still the song-hit of The Wizard of Oz, and is used by
Frances Curran, Fanny Donovan, Louis Dacre, and
Abbott Davidson.

Wylie and Sanford, singing artists, have augmented
their repertoire with Monroe H. Rosenfield and Alfred

MUSIC PUBLISHERS.

“HURRY UP, MR. SNAIL.”

See what a snail is slow. Did you ever see
one in a hurry? Guess not; they don’t know how to
hurry, and if they did know how they wouldn’t.

A great many singers are like the snail—slow, poky,
always creeping along, waiting for some one else to
set the pace. They don’t seem to appreciate the fact
that they are losing ground all the time, and that
while they are creeping slowly along some one with
a little more ambition crawls in the lead and wins
all the praise, and what is more, “gets all the
money.” Theatrical managers are not “snails”;
they are “hustlers,” and they appreciate a “hust-
ler” as much as they despise a “snail.”

Did you ever stop to “snare that out?” Well,
it’s the truth. You may not realize you are a
“snail,” but the hustler knows it, because he knows
you are always a few paces behind him. This argu-
ment is especially convincing when it comes to songs
and singers.

Did you ever stop to think how many singers wait
for some one else to sing a song before they get on
“themselves”? Well, there’s a lot of “snails”
who do this very thing, and in consequence are al-
ways “snailing” along behind some “hustling”
singers who can appreciate the value of a good song
and does not wait for some one else to sing it before
he does.

There is a beautiful ballad that all the “hustling”
singers are using with phenomenal success, entitled
“Somebody’s Waiting for Me.” It is a wonderful
song and is gaining new friends every minute. If
you have been slow in using this song, “spruce up
a bit,” OUT IT, REMEMBRANCE IT, SING IT. When you see
what a hit it is with your audience you will realize
why you have been a “snail” for not getting it
before.

It is never too late to win, if you hurry; but you
can’t even “be in the money” if you are a “snail.”
So hurry up, “Mr. Snail,” and send to Leo Feist,
124 W. 37th Street, for a copy of “Somebody’s
Waiting for Me.”

Did you ever hear a snail cough?

JOS. S. NATHAN

MUSICAL DIRECTOR, PIANIST
Am. Advance Music Co., 5th & E’way, N. Y.
MUSIC ARRANGED AND COMPOSED
Tel. 620-2111.

In answering these advertisements please mention
The Mirror.

Solman’s “There’s One, Only One,” H. W. Petrie’s
ballad success, “Back Among the Clover and the
Corn,” and Waldron and Sloan’s “There’s a Little
Street in Heaven That They Call Broadway.”

The darky ballad, “My Own Sweet Southern
Honey,” published by Peerless Publishing Company,
was a distinct hit at the Professional Women’s League
reception, as sung by Marie Hawes.

A. D. Miller, leader of the Lewisburg Opera House
Orchestra, has continued to program S. K. Harris’
march success, “Folly Prim,” every week for the
past two months; it is apparent that he thinks it very
good.

Malie Little and Louis Pritzkow write of their con-
tinued success with Alfred Solman’s “Upon a Sun-
day Morning When the Churchbells Chime.”

“The 17th of March,” the Irish song hit of Shep-
herd and Brislane’s composition, seems to have struck
favor with such performers as Thomas Q. Seabrooke,
Mr. and Mrs. Mark Murphy, John F. Clarke, Tommy
Gillen, and Johnnie Carroll.

Leslie Langdon, of Byron and Langdon, who has
been making a feature of “In Sunny Africa,” the
entire season with the Imperial Burlesquers, has
now in preparation the companion song by Feist and
Barron, “My Little Zu-o-o-o-lu,” which, judging from
its exuberant struts toward popularity, is destined to
meet with even more success than “In Sunny Africa.”

“The Game of War,” published by Edwin S.
Brill, is proving a worthy successor to “Only a
Soldier Boy.”

Ernest Hogan’s song, “Don’t Come Back and
Hang Around Ma Do,” is winning popular favor.

George Rossey’s “Scorcher” march and Rosenfield
and Rossey’s “What’s the Matter With You, Ma?”
are frequently heard at Watson’s Coney
Corner Theatre. The excellent orchestra at this
popular resort is under the direction of H. C. Chap-
man.

The feature of Harry Bryant’s Burlesquers is the
number “Mary Ann,” which is scoring from three
to six encores nightly. This is the popular Irish
song published by Leo Feist.

“Don’t Come Back and Hang Around Ma Do”
was sung to many encores at the Endeavor Club H.
Nat. Weiss. Published by Peerless Publishing Com-
pany.

Monsieur Al. Fleau delights his audiences with
Horwitz and Bowers’ “Altair of Friendship.” The
illustrated slides for this song are beautiful.

Tom Gillen, who is known in vaudeville as Flan-
gan’s friend, says that “Mary Ann” is the best
Irish song he has used in years and that he never
fails to “make good” with it.

Aurie Dagwell, “The Girl of ‘61,” is making a
phenomenal success with William Cahill’s song, “I
Want to Be a Soldier,” and Horwitz and Bowers’
“Every Day is Sunshine When the Heart Beats True.”

THE ELKS.

Clarkburg, W. Va., Lodge, 482, has installed: Ex-
alted ruler, F. H. Shields (succeeds himself); was
recently elected mayor of city, and is treasurer of
Grand Opera company, Esteemed Leading Knight, C. F.
Stout, Latewood, Loyal Knight, Loyal Knight, Es-
teemed Lecturing Knight, William Geppert; Secretary,
Jay Heeter. Mr. Shields has been appointed Repre-
sentative to Grand Lodge, with Jay Heeter as Alter-
nate. The lodge held a social session April 26, in-
stalling six candidates.

On Sunday afternoon, April 24, representatives of
ten of the strongest lodges met in the club rooms of
the Allegheny, Pa., Lodge, and formed a baseball
league, the first of its kind in this part of the State.
Eighteen games will be played by each team. A
handsome cup or flag will be presented to the winning
club at the end of the season. The schedule will be
arranged at a meeting at McKeesport May 1.

Marietta, O., Lodge, 477, celebrated their fifth an-
niversary by initiating a class, followed by a social
session. Marietta Lodge now has 400 members, owns
its own club house, and has lost but one member
by death since its organization.

The Elks of Des Moines, Ia., will open their new
club house, which is one of the finest in the West,
about May 15. A formal opening will take place June
15, when initiation will be extended to the frater-
nity to join in the festivities of the occasion.

Lew D. Anderson, of Cedar Rapids, Ia., the District
Deputy for the Northern Iowa district, is making the
annual inspection of the Elks lodges in his district.

The annual State meeting of the Elks lodges in
Illinois, held May 6, resulted in the election of the
following officers: President, T. E. Dunn, Bloomington;
First Vice-President, Harry M. Ticknor, Jacksonville;
Second Vice-President, F. A. Schlick, Rockford; Third
Vice-President, M. W. Small, Litchfield; Secretary,
J. J. Faulkner, East St. Louis; Treasurer, Fred H.
Raymond, Elgin; Sergeant-at-Arms, Ed. Carr, Cairo;
Trustees, Roy Reece, Springfield; G. A. McDonald,
Moline; G. H. Sampson, Peoria; H. H. Halliday,
Cairo, and E. L. Rose, Alton. The State meeting will
be held next at Moline, May 16, 17.

ENGAGEMENTS.

Caroline Hull, to play the leading role in Fischer’s
big musical comedy stock company at San Francisco
during the Summer. Miss Hull’s first starring season
in The Girl from Butte, under B. C. Whitney’s
management, will open in the Fall.

Hattie Carmonette, for character work for the
Grace Haywood Stock company, at the Boyd Opera
House, Omaha, her fifth season.

By Manager James T. Malone, to support Isabelle
Eveson during her four weeks’ engagement at the
Providence Opera House, Providence, R. I., com-
mencing May 23: M. L. Alsop, Mark Kent, Albert
Marsh, Oscar Eagle, and Virginia Buchanan. Mr.
Alsop has been engaged as leading man. Oscar
Eagle will have charge of the productions, assisted
by Albert Marsh.

Charles C. Bartling, for The Signal Lights of Port
Arthur.

Emelle Melville, to play the title-role in The
Sporting Duchess at the Prospect Theatre, Cleveland,
with the Baldwin-Melville Stock week of May 9.

John Maurice Sullivan will play the leads in the
Summer stock at Boyd’s Theatre, Omaha.

Charles L. Huntington and wife, Jessie Mayhew, by
F. A. Wade, for the Boston Prince Opera company.
Jessie Dodd, for Mrs. Cobb in Out of the Fold.

J. E. Dodson, for the part of Pierre in the all-star
revival of The Two Orphans. He will make his first
appearance in September. James O’Neill will succeed
Mr. Bellows.

MUSIC PUBLISHERS.

DO YOU KNOW?

A strong story ballad, in the repertoire of vaudeville’s sopranos Horwitz & Bowers’ HIT of
1903 (authors of “No One but You.”)

“EVERY DAY IS SUNSHINE WHEN THE HEART BEATS TRUE.”
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NEW YORK - - - - - MAY 28, 1904.

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TO CORRESPONDENTS.

Owing to the fact that Memorial Day, May 30, will occur on Monday, THE MIRROR to be dated June 4 will go to press earlier than usual. Correspondents, therefore, must forward their letters for the week beginning May 23 at least twenty-four hours in advance of the usual time.

TO ADVERTISERS.

THE MIRROR to be dated June 4 will go to press earlier than usual, owing to the fact that Memorial Day, a legal holiday, will occur on Monday, May 30. Advertisers will please note that advertisements for the last page cannot be received for that number later than noon of Friday, May 27, and that the last advertising pages will close at noon of the following day. THE MIRROR will be published on Tuesday (May 31), as usual.

THE SEASON IN NEW YORK.

On another page of THE MIRROR will be found a compilation of the new plays in New York at the producing houses, with their runs; new plays at the combination theatres, and the revivals of note during the season now practically at an end. This compilation is made by theatres, and thus gives at a glance the succession of plays at each of the houses of the better class as well as a condensed history of the season at all the theatres in this city.

A greater number of new plays has been produced in New York during the season than ever, and from a glance at the respective runs it will be seen that the season generally in this city was disastrous; for the great number of productions, instead of being an index to great prosperity in theatricals, rather illustrated the desperate efforts of managers to replace plays that did not appeal to the public with others in a succession which, for rapidity of change and in the moving of attractions from one thea-

tre to another, has had no parallel in metropolitan dramatic history.

During the season just closed there were produced in New York at the better class of theatres no fewer than 151 new plays, while at the popular-price houses there were 71 productions, making a total of 222 new plays put forward here for the year, as against 175 during the season of 1902-3 and 162 during the season of 1901-2.

When it is considered that the season just closed was shorter than the normal season, because of the discouragement of managers and consequent closing of houses after the great number of failures and comparative failures, these figures are very suggestive. The "runs" credited to many attractions found in the record are by no means indicative of a demand for the particular plays involved during their terms of representation. Undoubtedly many plays were kept on at a loss because managers had not prepared anything to succeed them; and, taken as a whole, the season will be found remarkable for the small number of performances of many plays prepared at great expense in the expectation in each case that the offering would be accepted at least for a reasonable term by the public.

A clearer idea of the unprosperous nature of the season may be gathered from a comparison of the terms and number of plays at representative theatres for last season and one or two preceding seasons than in any other study of the showing of the dramatic year. For instance, at the Knickerbocker Theatre during the season of 1901-2 there were but four attractions, namely, The Strollers (76 times), the Rogers Brothers (49 times), Quality Street (59 times), and The Toreador (121 times), the total number of performances given at that house during the season footing up 304. During the next season (1902-3) three attractions served to fill the time at the Knickerbocker, namely, the Rogers Brothers (63 times), The Altar of Friendship (51 times), and Mr. Blue Beard (135 times), the total performances being 249. As against the four attractions in 1901-2 and three during 1902-3, the Knickerbocker last season had twelve attractions, or five more than the combined number of the two preceding seasons, as follows: The Blonde in Black (35 times), Rogers Brothers (64 times), The Light that Failed (29 times), Mlle. Napoleon (43 times), Olympe (21 times), The Shepherd King (27 times), A Venetian Romance (with a record of 21 performances up to Saturday night last), besides Romeo and Juliet for a week, two different representations of Twelfth Night (one for one week and the other for a fortnight), and Hamlet (29 times), the total performances during the season up to Saturday night numbering 301, or an average of about 25 for the 12 plays represented.

Comparisons like the foregoing applied to other theatres of the first-class would show like results and explain why the season just closed has been one of great embarrassment—if not of great loss—to managers, who have been forced to extraordinary devices in order to keep their houses open, owing to the comparatively brief lives of so many plays put forward. Thus, Daly's Theatre during the season of 1901-2 played four attractions, The Messenger Boy, Frocks and Frills, Notre Dame, and King Dodo, with a total of 291 performances, and an average of 73; during the season of 1902-3 four attractions, A Country Girl, The Billionaire, The Starbuck, and My Lady Peggy Goes to Town, filled the Daly season, with total performances numbering 302 (each of the first two plays exceeding 100 representations), and an average of 67 performances; while during the season just closed there were nine attractions at Daly's—exceeding the total number for both preceding seasons—with an average of about 30 performances. And an analysis of the offerings at the other theatres of the better class, with but two or three exceptions where long runs have been achieved, would show like unusual results.

It is true that the past season had sixteen plays that ran for more than one hundred performances, while the season of 1902-3 had fifteen such plays, and the season of 1901-2 a like number; but the past season had twenty plays that did not reach the seventieth performance, and but six that ran between seventy and ninety performances, whereas during the season of 1902-3 there were fifteen plays that ran between fifty and seventy performances, while there were sixteen others that ran between seventy and ninety. The season of 1901-2 had sixteen plays that ran between fifty and seventy performances, and eight that ran between seventy and ninety performances. But the two former seasons each had one play that touched or exceeded 300 performances, while the longest run of the past season up to last Saturday night was of 205 performances.

As has been suggested, the figures as to plays that ran between fifty and seventy

performances during the past season are not so conclusive of nominal success as were those of the two preceding seasons as to plays of like terms; for during the past season, as is well known, many plays were kept running long beyond the time of their acceptance, owing to the fact that managers had nothing else to replace them with. The phenomenal shifting of plays from theatre to theatre during the past season is a surer index of the character of that season. During the season of 1901-2 but one transfer of a play from one theatre to another is noted. And while five plays were changed about during the season of 1902-3, the season just past showed no less than thirteen transfers of plays from theatre to theatre for the convenience of managers—a number without precedent. In fact, it is but a comparatively short time ago that the changing of a play from the theatre of its original production to another was thought to be fatal to popularity; and if the past season has done nothing else for management, it has served thoroughly to explode that ancient tradition.

Taken in its entirety, and considering the remarkable development of amusement enterprise in New York, the best indication of which is the rapid increase in the number of new theatres of late, the past season has been perhaps the worst ever experienced in New York. It furnishes matter for interesting deductions, as the record that THE MIRROR publishes this week will show.

A DRAMATIC TRISTAN AND ISOLDE.

From the publishing house of Brentano, New York, has just come a blank verse tragedy, in five acts, entitled Tristan and Isolde. It is the work of Louis K. Anspacher, and by reason of its exalted theme, the excellence of its literary quality, and more than all, perhaps, because of the dignified and sincere effort that it evidences, it warrants the attention of all who have the interests of the poetic drama in America at heart.

Mr. Anspacher has, of course, gone to the same sources from which Richard Wagner drew the plot of his opera of the same name. But aside from the main theme—the supreme love of the hero and heroine—and certain episodes that are integral parts of the story, the two works are almost entirely different. In the present drama the scenes are all laid in and near King Mark's castle in Cornwall, and the action begins at a later point in the development of the romance than is the case in the opera. The characters concerned are much the same in the two works.

Wagner's Tristan and Isolde has often been called the Romeo and Juliet of opera. In his drama Mr. Anspacher has sought the same elevation of sentiment and passion that obtains in Shakespeare's greatest of love stories, and with this ambition he has risen, if not to actual accomplishment, at least to a height most creditable to his inspiration and to his art. Some of the passages in the play are masterly, none are mediocre.

The first act is, it must be confessed, a trifle tedious, lacking in visual interest save for the assembling and departure of a company of hunters. The foundation for the subsequent action is, however, well laid, and the relations of the characters, one to the other, are clearly set forth. King Mark is made suspicious of his Queen, Isolde, by the lago-like Melot, and the story is told of how Tristan, after many knightly deeds, brought Isolde from Ireland to wed the King, and how because of his love for her and hers for him he was almost driven to escape the danger of the dishonor that their love may bring. The second act finds Tristan back in Cornwall, unable longer to endure his exile from Isolde's presence. And here ensues a love scene of great beauty, in which beneath the glorious melody of sublime passion sounds the minor strain of hopelessness and recognized guilt. The scene is interrupted by the spying Melot, who in a quick bout with Tristan and the King, entering, sees proof of Isolde's infidelity.

The third act brings the confession of Tristan and Isolde to the King and the sentence of banishment upon Tristan. The fourth act contains another beautiful love scene between the hero and heroine in which the minor strain is dominant—more heart reaching, this scene, than the first, because the elements of abandonment of passion and of renunciation are driven into heretofore conflict. Again Melot comes, jealous still of Tristan even in his hour of dishonor, and stabs him, leaving him for dead. The knight, though sorely wounded, is not past hope, and he is taken by his friends away from the castle to the coast that he may embark again for Brittany. The last act takes place at the gates of a castle on the sea coast. Tristan is borne in, delirious and dying. Isolde follows, resolved to join in his banishment. But Tristan perishes before the ships are reached, and Isolde dies of sorrow on his breast. The death of Melot at the hands of Tristan's faithful henchman, Rual, follows; and the King, who for his love for Tristan and his love for Isolde would have sacrificed himself completely for their happiness, is left a solitary, sorrowing figure, a living monument, such as stands above the grave of every tragic romance.

The author has told the tale with such grace, and at times such power, that the reader is lured into complete and enduring interest in the characters and the theme. The play is, however, better suited to the library than to the stage. The dramatic form of the work is obsolete. The acts end ineffectively; the speeches are extremely long; there are many soliloquies, and the action throughout is meagre and conventional. Yet, withal, Mr. Anspacher has made a valuable contribution to American dramatic literature, since his tragedy is a splendid sign-post to point the way to the almost forgotten path of the poetic drama.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., May 17 to 19, 1904.

ALL ON ACCOUNT OF AN ACTOR. By Louis Latham Wilson.
ASTRONOMER. By Richard A. Edon, music by Pierre Lumbier.
BALTHAZAR GERARD. By Albert Wortmann and Peter G. Fritzi.
THE GOLDEN MAIZE. By Harry H. Luther and John W. Luce.
EDUCATIONAL REHEIMER'S COLLEGE OF KNOWLEDGE. By William E. Riley.
ELNORA'S ASTRAL LOVER. By Thompson Buchanan.
FORBIDDEN MARRIAGE. By Charles F. Rice.
IF SHE ONLY KNEW. By Harry R. Travis.
LIGHT'S OUT. By Charles Swickard.
MADAME BUTTERFLY. By John Luther Long and David Belasco.
MORE THAN GOLD. By Arnold Reeves.
MURKEL. By Augustus James Steed.
NACISSUS AT NANTASKET. By Charles F. Paine.
PARTED BY PATIENCE. By Beale Blair Smith.
LA PLUS FAIBLE. By Marcel Prevost.
SIR WALTER RALPH. By Robert South.
VENUS. By Ada Maria Krecher.
WHEN ROGUES FALL OUT. By Lillian Jane Burnham.
THE WHITE KNIGHT OF PERU. By Collarbox.
YORREMITR DOMES. By Joseph Wilson Miller.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impersonal or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

CHARLES A. GRESHAM, Montreal: THE MIRROR has no record of Coppée's Le Pater, in English, in this country.

MINNIE: 1. The delirium tremens scene in Drink is not published separately. 2. Try French's or Brentano's for play, and any photographer of professionals in New York for photo.

F. H. MACCORD, Detroit, Mich.: Tony Pastor discovered Vesta Tilley for this country and imported her twelve years ago. About six years ago she came here for the second time, to Weber and Fields. Last year she came for the third time, under the management of Liebler and Company. She sang between acts with Edward Harrigan, in Under Cover, at the Murray Hill Theatre, and at Daly's, in My Lady Molly, last season. She a bed for England last week.

MASON, KERRY, Honolulu, Sandwich Islands: The Gondolier, by Gilbert and Sullivan, was produced for the first time in this country in Palmer's (now Wallace's) Theatre, Feb. 18, 1890, with this cast: The Duke, F. David; Luis, Mr. Le Maître; Marco, Richard Clarke; Giuseppe, R. Temple; Antonio, Mr. Rowlands; Francesco, Mr. Boole; Giorgio, Mr. Kavanagh; Annie, P. Charles; Don Alhambra, F. Billington; Duchess, Kate Talby; Casilda, Nora Fayliss; Giannetta, Esther Fallner; Tessa, Mary Dugan; Flametta, Mattie Geoffrey; Vittoria, Cora Tinnie; Inez, Rose Leighton. It was never as popular in this country, as Pinafore, Patience and The Mikado.

LETTERS TO THE EDITOR.

An Author's Grievance.

New York, May 21, 1904.

To the Editor of The Dramatic Mirror:
SIR.—A few months ago I read in The Usher's column of THE MIRROR an article on the equity of having authors' typewritten MSS. regarded by the Government as second-class—the same as printed-matter. It did not interest me so much then as it does to-day, for to-day I had to send a one-act typewritten play to Chicago. I went to the post office at the corner of Forty-fourth Street and Lexington Avenue, with my light, little, thin-sheeted 20-page play and had it weighed. "One cent," the clerk said. "How much for registering?" "Eight cents—nine cents in all." Very well. Then the clerk laid a thought and demanded: "Printed or typewritten?" "Type-written," I replied. "Fourteen cents!" he snapped. I paid it, but told him, in confidence, that our Uncle Samuel was a pretty small and mean grafter when he got down to hard tacks. ON THE LEVEL.

A Pass at Dr. Morgan.

New York, May 13, 1904.

To the Editor of The Dramatic Mirror:
SIR.—Dr. Morgan's letter is just what I should expect from his hide-bound arrogance. Like many other old men, he is incapable of seeing any good in anything in which he is not personally engaged. Nobody opposes the idea of a "National Theatre"; however there may be those who consider it inexpedient at this time—or impractical. Dr. Morgan himself approved of it and wrote a letter to one of your theatrical contemporaries advocating its establishment in this city about a year ago. Dr. Morgan has got so in the habit of having his word go for law in the New York Shakespeare Society that he cannot see any good in anything which he does not initiate himself. WILLIAM RETNOLD.

A Fund suggestion.

TOMPKINVILLE, N. Y., May 18, 1904.

To the Editor of The Dramatic Mirror:
SIR.—Regarding the much discussed plan of adopting a universal system to adequately support that worthy institution, the Actors' Fund, would it not be practicable to adopt a system now in vogue in some of the European theatres, by which every actor, manager and other theatre employee pays to the Fund the weekly sum of, say, 10 cents during every week that they are employed—said sum to be deducted each salary day, and that a list of names, with the money, be sent each week to the Fund by the managers of theatres and travelling companies? This small sum would not be felt by each individual when employed. While this plan would do away with the likeable subscription lists, taxing for complimentary tickets and benefits, it would place the income of the Fund on a solid and sensible basis, and enlarge its scope in every way. In addition to the above, one day each year could be set aside (say Thanksgiving or Christmas) on which each manager of every theatre and travelling company should donate, say, 5 per cent, 10 per cent, or 20 per cent, of the profits for that day to the Fund. The above plans could be systematized by THE MIRROR, which could print in its regular issues coupons requesting actors, managers and others to sign and send to that paper, and when completed this list could be printed by THE MIRROR and kept as a reference by managers. Each person subscribing to this plan could after a certain number of years be entitled to certain benefits and privileges of the Fund. EDWARD WALDMAN.

CURRENT AMUSEMENTS

Week ending May 28.

ACADEMY OF MUSIC—Two Little Sailor Boys—4th week—25 to 32 times.
AMERICAN—Closed.
BELASCO—Heartless Crochman in Sweet Kitty Belairs—25th week—174 to 180 times.
BIJOU—Closed.
BROADWAY—The Yankee Consul—14th week—106 to 113 times.
CARNegie HALL—Closed.
CASINO—Pie, Paft, Fout—8th week—58 to 65 times.
CIRCLE—Vaudeville.
CRITERION—William Collier in The Dictator—7th week—57 to 64 times.
CRYSTAL GARDENS—Closed.
DALY'S—Closed.
DEWEY—Rice and Barton's Big Gaiety.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Julia Marlowe in Ingomar—2d week—9 to 16 times.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GOTHAM—Dainty Duchess Burlesquers.
GRAND OPERA HOUSE—The Bostonians in Robin Hood.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
JACOTTI AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—A Venetian Romance—4th week—22 to 28 times.
LONDON—High Flyers Burlesquers.
LYCEUM—Closed.
LYRIC—De Wolf Hopper in Wang—6th week—36 to 42 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Charles A. Biegelow in The Man from China—4th week—25 to 32 times.
MANHATTAN—Closed.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Shadows of a Great City.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Parisian Widows.
MURRAY HILL—Henry V. Donnelly Stock company in A Rag Baby.
NEW AMSTERDAM—Weber and Fields in Whoop-Dee-Do—2d week—8 to 14 times.
NEW GRAND—Hebrew Drama.
NEW STAR—The Little Mother.
NEW YORK—The Southerners—1st week—1 to 8 times.
OLYMPIC—Closed.
ORPHEUM—Closed.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—When We Were Twenty-one.
PROCTOR'S FIFTY-EIGHTH STREET—David Harum.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—The Club Friend.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Elizabeth Tyree in Tit for Tat—5th week—22 to 29 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—The Little Church Around the Corner.
VAUDEVILLE—Closed.
VICTORIA—Vaudeville.
WALLACK'S—The County Chairman—27th week—213 to 220 times.
WEBER AND FIELDS—Closed.
WEST END—Parisian.
WINDSOR—Closed.

THE USHER



A number of persons have written to THE MIRROR asking about an endless chain scheme to collect money for the alleged benefit of the Mr. Bluebeard, Jr., chorus which suffered from the Iroquois fire. The Chicago Chief of Police heard of this matter a few days ago and he denounced it emphatically. He said that the chorus girls are not in need of aid at the present time, and that contributors to the endless chain "are the victims of a suspicious and unauthorized appeal."

William J. Gilmore has bought back from Stair and Havlin their unexpired lease of his Auditorium Theatre in Philadelphia. Mr. Gilmore, who is an active man, found idleness irksome. His health was not of the best when he retired from management a few years ago, and he welcomed the prospect of rest. But he found the time had not yet come to put off the harness, and he seized the opportunity to secure the direction of the Auditorium again.

Stair and Havlin, owing to recent developments, realized that Philadelphia had a glut of popular-price theatres and that it would be next to impossible to book them all profitably and satisfactorily. For this reason they were very willing to relinquish the Auditorium, which was one of the theatres they acquired at the time when they had competitors in the popular-price field.

It is probable that Mr. Gilmore and his partner, Charles H. Yale, will establish a permanent company at the Auditorium to produce on a lavish scale high-class extravaganzas and musical comedies.

The plan attributed to Mr. Conried of engaging an orchestra in Germany for the next Metropolitan opera season if the New York union declines to grant his demand for a reduction in rates is moonshine. The contract labor law would forbid the importation. The Managers' Association, which seconds Mr. Conried's demand and asks for similar reductions in the pay of theatre orchestras, would be prohibited similarly from procuring foreign musicians. A movement to improve the quality of theatre orchestras would be more timely, and would receive more approval from the public.

Sarah Bernhardt's memoirs are to be published next Autumn. The English edition will be issued by Heinemann, and the announcement is made that the book has been written by Sarah herself, without "assistance." It appears that many of the autobiographies and recollections attributed to noted players in France and England that have appeared in recent years were written or "edited" by silent literary partners. Bernhardt's memoirs, if their vein is frank and characteristic of the remarkable woman and actress herself, should be an interesting contribution to stage literature.

The recent attempt to form an incipient Theatrical Trust in Paris—which was promptly extinguished by the French dramatic authors—created widespread public interest. An Englishman writes of it from the French capital:

"The Trust is the dragon of the authors. No one talks of anything else. The boulevards are full of it. Within the last week the word has been permanently adopted by the French language. They have already got to 'trusteur' and 'to trust' as a verb. The authors are a powerful body. They can strike and withhold their wares. They can expel the backslider and even prosecute him, under their statute."

The interests of French dramatic art when menaced are protected by the prompt and united action of the men that give it strength and life. In this country, the scheme of the Trust to kill competition and create a despoiling monopoly was originated and carried into execution with scarcely a protest from those most vitally concerned!

Those that will not help themselves deserve to suffer and call for little sympathy. But the stage itself, considered quite apart from the individuals following it as a business or a calling, cries out incessantly for emancipation from the unnatural conditions under which it struggles for legitimate existence.

William Winter will leave for California to-day (Tuesday) to be absent until September. His daughter will be married on June 22, at Los Angeles, to Fielding J. Stinson. Mr. and Mrs. Jefferson Winter will accompany him to California. Young Mr. Winter, by the way, was a member of Joseph Jefferson's company this season. On the last night of the engagement in Philadelphia, while he

was on the stage, a thief entered his dressing-room, stole \$125 from his pockets and also took a valuable gold watch, which was a gift from his wife, Elsie Leslie. A stage-hand of the Broad Street Theatre was the thief, but he got away with his plunder, and it is believed has left Philadelphia and gone West. Mr. Winter has offered a reward for the recovery of the watch.

THE INDEPENDENT BOOKING AGENCY.

The Independent Booking Agency, which was established in July, 1902, is about to be dissolved. The Agency was organized for the purpose of facilitating the business of attractions that wished to control their own bookings and play in theatres independent of Trust control. It charged no fees to managers of theatres or attractions, but was maintained solely at the expense of its members.

Originally these were James K. Hackett, Maurice Campbell and Harrison Grey Fiske. Later, Messrs. Weber and Fields were added. With respect to the dissolution of the Agency Mr. Fiske has made the following statement:

The founders of the Independent Booking Agency believed it would be advantageous to establish a rallying point for the independent movement and to concentrate the energies of managers that desired to control their own bookings. The Agency succeeded in effecting arrangements with many theatres throughout the United States, and a few months ago the probabilities were that the independent ranks would be largely augmented. At that time more than thirty first-class attractions were preparing to join us.

The unexpected union of the Stair and Havlin circuit with the Syndicate defeated these plans, which were based chiefly upon Mr. Stair's assurances that his theatres would remain open to independent first-class attractions for a period of years. Moreover, the bad season and many disasters to expensive productions made by the Syndicate caused its members to assume an attitude of caution with respect to risking new productions next season, and accordingly they offered unusually favorable bookings to outside managers who had had a hard time previously to secure suitable opportunities to present their attractions auspiciously. This temporary change of policy on the part of the Syndicate removed sources of discontent, and prevented a number of leading managers from carrying out their original intention to join the ranks of the Independent.

Owing to the recent withdrawal of Messrs. Weber and Fields and Campbell from the Independent Agency there remained only Mr. Hackett and myself. Mr. Hackett having decided, for the reasons which he has stated, to appear in theatres booked by the Syndicate next season, it was decided to discontinue the Independent Booking Agency.

The discontinuance of the Agency will make no change whatever in the Independent course pursued by Mrs. Fiske and myself, which we adopted in 1896 and which we have steadfastly and consistently followed ever since. We believe that a monopolistic control is opposed to the interests of the American theatre, and our belief has been confirmed amply by the developments that have grown out of that control, the disastrous effects of which are now plainly visible to every student of the theatrical situation in this country.

Mrs. Fiske will continue to play only in independent theatres. The Manhattan Theatre in New York will continue to be an independent theatre. Mrs. Fiske will begin her next season in September at the Manhattan, where she will fulfill a long engagement and make several productions.

Mr. Hackett, who throughout the career of the Agency worked enthusiastically and loyally for the interests of the cause that it represented, states his position in the following communication:

So many inaccurate statements have from time to time appeared in print regarding my attitude toward the so-called Theatrical Syndicate, that, in justice to myself, I am compelled to request the publication of the following facts, that my position may be fully understood and that my integrity as a man may not be impeached:

Successful results alone count. It is of very little interest to know why a fight is lost, but rather how it is won. However, for the benefit of those few among the public and my own profession who are interested, I am willing to make the following statement regarding my position and the prospective dissolution of the Independent Booking Agency. The bad theatrical season was the principal cause of the coalition between the syndicate and Messrs. Stair and Havlin, thereby closing to us the houses controlled by the latter firm. Following this coalition came the failure of the attractions sent out by Weber and Fields, which very materially weakened us, because without attractions it is almost impossible to induce managers to keep their theatres open. Following this, Weber and Fields disposed of their theatres, the West End, in Harlem; the Globe, in Boston, and the Broadway, in Williamsburg, to Messrs. Stair and Havlin, although they had a five years' contract with the Independent Booking Agency for the West End and a verbal agreement regarding the other houses. Following close upon the heels of this, Mr. Campbell, because he had become affiliated with Mr. Belasco, signified his desire to sever his connection with the Independent Booking Agency. I then endeavored to form an alliance with Mr. Belasco, but for reasons which I dare say were quite cogent to himself he declined to enter into any coalition. Without a coalition of the independent forces the fight seemed to me to be absolutely hopeless. This left Mr. Fiske and myself. I realized that I myself could be of very little weight in helping Mr. Fiske to open theatres that were not already independent, as two attractions in such a case are really no better than one, and after many consultations with Mr. Fiske, for whom I have the warmest and strongest personal regard, we agreed that the Independent Booking Agency had outlived its usefulness, and therefore we decided to dissolve it, for its dissolution, which will take place shortly.

I have devoted over two years, and two of the best years of my life, to the Independent cause, have spent much time and much money and an enormous amount of energy. I resigned from the Syndicate ranks of my own volition, and I shall return and play Syndicate houses next season. I do not believe any more to-day than I did a few years ago that a Syndicate control of theatrical affairs is beneficial to the artistic growth and development of the drama in any country, but I must say that the Syndicate's attitude toward a defeated foe, in my case at least, has been generous and fair.

It must not be supposed that the Independent Booking Agency has labored in vain. It has had in many instances a decided remedial effect, but I am sorry to say that I have discovered that the very men who would have benefited most by the success of the Independent cause, and who would naturally have been supposed to ally themselves with it after the pioneer work had been done, have utilized it for selfish ends while giving it no substantial encouragement. In other words, they have benefited by it without helping it or even appreciating its aims.

This is a very vanished tale regarding the conditions with which we have had to contend. Courtesy and sympathy forbid the publication of the absolutely plain facts, which would not reflect credit upon many men who have more or less intimately associated with us. To have nothing to be ashamed of and nothing to regret, except the lack of co-operation and of good faith on the part of the men from whom we had not only reason but right to expect loyalty and honesty. I sincerely hope that the few people who have been kind enough to interest themselves in me professionally and in my personal career will appreciate the reasons why I am compelled to accept the inevitable and give me the same respect that any man would receive who has struggled

honestly and who has been defeated through no fault of his own.

JAMES K. HACKETT.

Should the history of the Independent Booking Agency ever be written it would provide interesting sidelights on many persons prominent in the managerial world, and it would incidentally show how and why it was comparatively easy for the originators of the Trust to establish their virtual monopoly by reducing the majority of these persons to unwilling but unopposed subjection. Broken pledges, broken agreements and broken principles do not alter, however, the merits of the contest, which are removed from and superior to duplicity, cowardice and cupidity. The suspension of the Independent Booking Agency in no way changes or modifies the needs presented by the condition of the theatre in this country, and it will not affect the ultimate solution of the artistic and business problems created by those conditions.

THE DEATH OF GEORGE BECKS.

George Beck, the widely known actor, Shakespearean scholar and collector, died suddenly and unexpectedly at St. Louis on May 17 of a malady the exact nature of which has not been determined. He had been in poor health for several months, but up to the day of his passing his condition had not been such as to cause alarm. He was a member this season of Kate Claxton's company, playing the Comte de Liniere in *The Two Orphans*, and in that role he made his last appearance on the night before his death. After the performance he became slightly ill, and by the next morning his condition had become so serious that a physician was summoned. Nothing could be done for his relief and within an hour of the arrival of the physician he was dead.

Mr. Beck was born in Manchester, England, sixty-nine years ago, and at the age of twenty-one he, in company with his boyhood friend, James Taylor, came to America, at the solicitation of Henry J. Wallack, to join the stock company at the National Theatre, Boston. There he made his first appearance on the stage in September, 1856. From the National Theatre Mr. Beck and Mr. Taylor came to Niblo's Garden and played there under the management of Mr. Nixon, and later under the management of William Wheatley. Mr. Beck was subsequently with Laura Keane's company, with Mrs. John Wood's company, with John Owen's company at the Varieties Theatre in New Orleans, and during the Civil War he played in support of Edwin Forrest.

In his younger years Mr. Beck was particularly successful in light comedy roles, and Mr. Forrest considered him the best actor of the time in that line of work. He played in support of almost every famous actor in America, in the old stock days, and was noted for the intelligence of his readings and for the careful manner in which he dressed his various roles. He was one of the very best Sir Peter Teazles that the American stage has known, and his many performances in the Shakespearean and old English comedies won the admiration of all cultured playgoers. For some time he played in support of Jean Davenport Lander, and he was later an important member of Maggie Mitchell's company in Fanchon the Cricket.

In the early seventies Mr. Beck retired from the stage and for nearly twenty years he was engaged in commercial pursuits in New York. In 1890, however, T. Henry French, who was a warm admirer of the actor, induced him to return to the theatre to originate the role of Mr. Horton in *Dr. Bill*. He played that part when the play opened at the Garden Theatre in October, 1890, and when, a week later, Jerome K. Jerome's *Sunset* was put on as a curtain-raiser, he originated in that play the role of Mr. Rivers. During the later years of his career Mr. Beck traveled widely and appeared in almost every country in which English is spoken. He accompanied Nance O'Neill on her tour of Australia, the Orient, Africa and Great Britain, playing important roles in all the plays of her repertoire, and with her he returned to America last year.

As a student of Shakespeare Mr. Beck accomplished much in the way of annotation, and he was engaged for many years in preparing an acting edition of the plays. This task he had not completed at the time of his death. By reason of his learning he was held in high esteem among Shakespearean scholars, and he enjoyed the friendship of many distinguished men of letters. While in Adelaide, Australia, he was entertained by Lord Tennyson, the Governor of the colony and the son of Alfred Tennyson. He was a life-long friend of Jean Davenport Lander, and when a few months ago that noted lady died, she bequeathed to Mr. Beck her fine dramatic library and her collection of pictures and playbills.

Mr. Beck was, above and beyond his artistic and scholarly accomplishments, a man of exceedingly fine character. Possessed of a lofty mind and a warm, generous heart, he commanded the respect of every one who knew him, and those who had the good fortune to be his friends held for him the deepest and most affectionate regard. He is survived by but one near relative, his brother, Alfred Beck, of this city.

The remains of Mr. Beck were brought to New York on last Thursday, and on Saturday afternoon the funeral services were held in Merritt's undertaking establishment. The Rev. Minot Savage officiated. The service was simple but very impressive. A number of prominent old-time players were present and the casket was decorated with several very handsome floral tributes. The burial was made in Cypress Hills Cemetery.

A PLAY IN GAELIC.

Saturday night, May 22, in Lyric Hall, at Sixth Avenue and Forty-second Street, a play was produced in the original Gaelic, entitled *For the Sake of Kate*, by Andrew J. O. Boyle, who played the leading part. Non-payment of rent, eviction and exile were the elements around which the play revolved. There was a big audience that applauded as if it understood every line. The programmes were printed in English and Gaelic. "The Banks of the Lee" was sung, and Sarah McKelvey sang "The Dawning of Day," very prettily. John McHugh sang "The Little Red Fox" well, and Kathleen McManus rendered "Carrig Donn" charmingly. J. C. Lynch recited "The Banishment from Ireland," and "The Boys of Wexford" was the parting song of the night. The Sixty-ninth Regiment Band furnished the music.

A NEW YIDDISH THEATRE.

A new theatre, to be devoted to the production of Yiddish plays, is to be erected in 116th Street, just west of Fifth Avenue. Louis S. Gottlieb, manager of the Grand Theatre, at Grand and Chrystie streets, bought last week the site for the new playhouse, including the properties Nos. 10, 12, 14 and 16 West 116th Street and Nos. 5, 7 and 9 West 115th Street, a plot of seven lots.

Work will probably be begun at once on the building, the cost of which, exclusive of that of the ground, is estimated at between \$350,000 and \$400,000.

A THIRD VICTORY FOR REJANE.

The case of M. Porel, manager of the Théâtre du Vaudeville, against Madame Réjane for 100,000 francs (\$20,000) damages for refusal to play *La Montansier* at that theatre, has been decided against M. Porel. This is the third time the case has been in court, and is the third victory for Madame Réjane. M. Porel loses on all points and must pay all costs.

A VALUABLE BEQUEST.

George Beck, the veteran actor who died last week in St. Louis, left his splendid collection of more than three thousand prompt books to the New York Public Library. The books are almost priceless, as they contain practically a complete history of the stage business employed in the standard dramas since the days of Garrick.

PERSONAL



SHORT.—Frank Lea Short, the actor and manager, has taken charge of the Engagement Department of the Actors' Society, in place of Will Gregory, who recently resigned. Mr. Short will occupy the position only temporarily, however, as it is his intention to return to management in the Autumn.

CAMPBELL.—Mrs. Patrick Campbell will produce for the first time in this country, at the Herald Square Theatre, next October, Sardou's *The Sorcerers*, which he wrote for Bernhardt. Before leaving for this country Mrs. Campbell is to play in French with Bernhardt in Paris and London, in *Peles and Mélisande*.

REHAN.—Ada Rehan sailed for Europe on the *Philadelphia* last Saturday.

KREMER.—Theodore Kremer, the dramatist, sailed on the *Kaiser William II* last Tuesday for an extended tour through Europe. He is to be married on July 21 to Fraulein von Pless, daughter of Colonel von Pless, of the Prussian Infantry. On their return to America they will visit the St. Louis Fair, returning to New York early in the Fall.

FROHMAN.—Mr. and Mrs. Daniel Frohman (Margaret Illington) sailed on the *Philadelphia* last Saturday for Europe, to return in July. While in London Mr. Frohman will see Israel Zangwill and Charles Wyndham about their plays, to be produced at the New Lyceum next season.

FYFFE.—Charles J. Fyffe, the veteran actor, who is now a guest and the librarian at the Edwin Forrest Home, is in New York for a few days' visit. He came particularly to attend the funeral of his old friend and fellow player, George Beck.

HAWTREY.—Charles Hawtreys' engagement at the Proctor theatres last week was so successful that Mr. Proctor has induced him to remain for another week. He is playing the Twenty-third Street and 125th Street Theatres, covering the distance between the houses, over five miles, in a fast automobile provided by the management.

HERTZBERG.—H. R. R. Hertzberg, the dramatic critic who fell nine stories in the Morton Building, six weeks ago, is on the road to recovery in the Hudson Street Hospital, the doctors told a MIRROR reporter yesterday. He now sees his mother and sisters and talks to them a few minutes daily.

HERMAN.—Selma Herman is ill with nervous prostration at the Bartholdi Hotel, New York.

REED.—Florence Reed, daughter of the late Roland Reed, who was leading woman of the Proctor Stock company at the Fifth Avenue Theatre, this city, has decided to enter vaudeville.

WARNER.—Emanuel Warner, of R. Warner & Co., of London, will sail for England on Saturday on the *St. Louis*. Mr. Warner has booked a large number of American performers for England and South Africa, and has also arranged for the reappearance in America next season of Albert Chevalier, Sandow, Cinquavalli, and a number of other stars.

DUSS AT THE GARDEN.

On Sunday evening Director Duss and his orchestra of seventy-five men, most of whom played this year at the Metropolitan Opera House, began a Summer season of concerts at Madison Square Garden. The immense auditorium is again fitted up as it was last year to represent a scene in Venice. On the Grand Canal—wider than it was before—a half-dozen gondolas ply, carrying Italian troubadours, who sing during the intermissions, and such citizens as may be possessed of the gondola habit. Above and round about are thousands of electric lights, and in the rear of the orchestra platform is a fine setting showing Venetian palaces and the sea in the distance. An improvement this year is a glass sounding board back of the orchestra that greatly assists the acoustic properties of the hall and does not mar the beauty of the scene.

It was expected that Madame Nordica would be the soloist of the evening, but she was unable to appear and Madame Ruby Cutter Savage sang in her stead. On account of Madame Nordica's non-appearance the extra charge for admittance was refunded to patrons or they were at liberty to change their seats for another night. Despite this fact the great hall was filled almost to its capacity and it is said that the receipts were in the neighborhood of \$8,000.

As Sunday was the anniversary of the birth of Wagner, Mr. Duss made up his programme from the works of the master composer. He conducted in his customary brilliant style, and every number was applauded enthusiastically. Madame Savage sang her several solos splendidly, and Nahan Franko played the "Prize Song" from *The Meistersinger* as a violin solo with all the excellent technique that is at his command. Altogether the affair was a tremendous success, and Venice will doubtless be as popular a resort for music lovers this Summer as it was last.

TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske in Seven Parts this Week—Anna Held and The Wizard of Oz—Notes.

(Special to The Mirror.)

CHICAGO, May 23.

Anna Held and The Wizard of Oz are the only new attractions at the first-class houses this week, the second in succession marked by only one change at the leading theatres. Cool weather has stimulated theatrical patronage, and Mrs. Fiske has been receiving most of the increase at the Garrick. Summer closing has begun, the Criterion and the Haymarket last night, the Olympic next Sunday night. St. Louis World's Fair visitors have begun to appear on stopovers, and many more are expected during the Summer to help business.

The bills this week: Garrick, Mrs. Fiske (second and closing week); Grand, The Wizard of Oz; Studebaker, The Sho-Gun (eighth week); Power's, Earl of Pawtucket, with Lawrence D'O'Leary (fourth week); Illinois, Anna Held (third week); McVickers', Silver Slipper (third week); Great Northern, His Last Dollar, with David Higgins (third week); La Salle, musical stock in A Royal Chef (ninth week); Columbia, Anne Sutherland and stock in Du Barry; Bush Temple, Players' Stock, in Because She Loved Him So; People's, May Homer and stock in Ticket of Leave Man; Hopkins', Remember the Maine; Bijou, East Lynne, with Ines Forman; Howard's, L. J. Howard and stock, in Master and Man.

Mrs. Fiske's engagement at the Garrick was so successful that on Thursday of last week the house was nearly sold out for both of the Saturday performances. The theatre was filled on the opening night with one of the finest audiences of the season, and during the week the houses were large and noticeably of Chicago's best class of theatregoers. The first half of the week was gratifying not only to the star and supporters of the best in the drama, but also to all loyal theatregoers. Curtain calls were numerous at the Hedda performances. The latter half of the week was devoted to Mary of Magdala. The greatness of this production was fully recognized again, and further improvement in Mrs. Fiske's portrayal was noted. Mr. Hubbard, of the Tribune, described her impersonation as one of rare beauty and impressiveness, a histrionic achievement displaying keen intelligence, exact analysis and fine technical skill. The prospects for Mrs. Fiske's second week with its varied bill are exceedingly bright. To-night, Tuesday and Wednesday night, A Doll's House and A Bit of Old Chelsea; Thursday, Hedda Gabler; Friday, Little Italy, second act of Divorçons, first act of La Femme de Claude, fourth act of Tess of D'Urbervilles; Saturday matinee, Doll's House and Little Italy; Saturday night, Divorçons and Little Italy.

The business of The Earl of Pawtucket has increased to such an extent that the engagement will be five weeks, instead of four.

Manager Bird was one of the happiest men in town at the close of The Virginian engagement at the Garrick. The receipts Saturday (reduced seating capacity) were \$2,600. The Mondays of both weeks were about \$500, and both weeks the receipts went up by leaps and bounds to weekly totals of over \$1,000.

George Bowles placed the first week's total of The Office Boy, with Frank Daniels, at the Illinois, \$2,300, at \$12,000, and the second week at \$11,000.

Vivian's Pappas is to follow The Earl of Pawtucket at Power's June 6, and I am informed that Blanche Ring will be in the cast, playing Hattie Williams' part.

Mrs. Fiske will not close her season in Chicago, but will fill out a supplemental season Eastward.

The Forbidden Land is the name of the new musical comedy by Guy F. Steele and Fred Chapin, which will be the Summer production at the Illinois, beginning July 3. The scenes of the two acts are in Tibet. Alma Youlan will be the prima donna.

Rush work was done on the Grand Opera House last week to get the improvements finished for the opening of The Wizard of Oz to-night, and one of the main results is a complete new drop-proof stage for the return of The Wizard to the place of its birth. Harry Powers, Will Davis, Lincoln Carter and other local managers have inspected the improvements and congratulated Harry Hamlin.

J. H. Soman, who recently returned from California, confirms the reports of good theatrical business on the Coast. He says his order books show that the Far West will have a large crop of new or remodeled theatres next season, and that the industry is increasing rapidly in the smaller cities and the towns. Soman and Landis will equip the new Dickson and Talbot house at Dayton, Ohio.

W. H. Eberts, manager of the Columbus, who has been ill, has resumed his duties at that theatre.

The celebration of the 950th performance of The Wizard of Oz will take place at the Grand during the present engagement.

The performance of The Jewess at the People's last week attracted special notice, and Miss Hoerner's acting as Leah was praised.

Marie Tower, who joined the Columbus Stock to play Barbara in East Lynne, has been retained to play Duchesse de Chateauroux in Du Barry.

Manager Will J. Davis, of the Illinois, has returned from New York.

Ines Forman and company are playing East Lynne at the Bijou.

Blanche Ring is to be in the cast of the new extravaganza which Hamlin and Mitchell will produce at the Grand here next Summer.

A benefit for Sberrie Matthews will be given at Cleveland's next Thursday. Mr. Matthews is ill.

It is announced that Ann Tyrrell is to retire from the stage and marry a rich Bostonian at the close of The Silver Slipper engagement at McVickers' June 4.

George Bowles, who was here with Frank Daniels, lived in Chicago in 1871, and carried away in pain from the lake at the time of the great fire—but didn't put it out.

Lena Lorraine, who has been out with Hello Bill this season, has returned to Chicago.

Kendall Weston and Carrie Clarke Ward, of the Players' Stock at the Bush Temple, will be in the stock at Peak's Island, Maine, this Summer.

Helen Ridgeway was engaged to play the lead in Over Niagara Falls, which Rowland and Clifford are sending out for a short supplementary season.

Robert McWade is to play Rip Van Winkle in a vaudeville sketch. James Wingfield is rapidly booking the first season of the new Schwartz theatre at Waukegan, to open early in August.

W. C. Parker, well-known to the profession here as a sketch writer and representative of the Howley-Dresser music house, has gone to New York to fill a higher position with the company there. He is succeeded here as professional representative by Harry Alford.

W. B. Cleveland assures The Mirror that there never was any controversy, trouble or doubt on account of his contract with Cherry Simpson for a vaudeville engagement at the Cleveland. He says the original date set, June 19-26, was not changed, and that the contract calls for a forfeit of \$2,000, gold, if not fulfilled. Though Miss Simpson is at Boston, appearing in Woodland, he has no reason to expect that she will not be here as intended. Mr. Cleveland says the syndicate (vaudeville) is keeping very close tab on him and his business.

Ram Kingston, of Anna Held's staff, reports business in "tens and elevens" (thousands) out West, and excellent indications for Chicago.

Frank Carlos Griffiths, manager for Mrs. Fiske on the road, has left the company for the season, and gone to Poland Springs, to resume the editing of his magazine.

Arthur Weld and Mrs. Weld (the Jane Peyton of The Earl of Pawtucket company) will

leave for Maine at the close of their engagements here early in June.

There is talk of a return engagement of Buster Brown at the Great Northern before the season closes.

H. S. Daniels has been engaged for his fifth season as manager of Valley Park Opera, at Syracuse, N. Y. Ann Dale, of Chicago, and William Corliss have been engaged as members of the company.

Milo Bennett has removed his dramatic exchange from the Grand Opera House to Randolph and Dearborn streets.

Anne Sutherland gave a good performance of Suzanne in A Scrap of Paper last week at the Columbus, and the production reflected in detail special care and ability on the part of Sam Forrest, stage director.

Little by little the story of the escape of the English Daisy company from Chicago is coming out. It seems that they expected to go to New York in a private car on a special invitation over a well-known line, and actually went to the station with all their baggage Tuesday after the close on Saturday night. After six hours there they were rescued by friends, who at once began to help them. Manager Block and Mark Lewis, of the La Salle, appealed to local passenger agents the next day, and a meeting of them was called at which a half-rate to New York was granted.

The collections were made at the theatre. I am told that twenty-one persons were in the stranded party that left the West, fares paid, a few dollars in pocket, and each with a lunch prepared by a kind hotel friend here.

Thomas J. Moses, the New York scenic artist, who learned the art at the Soman-Landis studio in this city, will return there as a partner in the business June 1. Fred Belasco and a party of Pacific Coast theatrical managers were guests at the Auditorium recently. Frank De Camp has left the Eleventh Hour company, and is playing Levison this week in East Lynne at the Columbus. Manager Fred Eberts is about again, after a siege of the grippe.

B. F. McPhail, who was in town recently, said that the long season of forty-four weeks of George E. Gill's Little Outcast had been very successful so far. It will end June 3 at Minneapolis.

W. H. Eberts, comedian of the Players' Stock, has signed for next season at the Bush Temple. It will be his fifth consecutive in this city, having been three seasons at the Dearborn. During the Summer Mr. Eberts will be a member of the stock company at Peaks Island, off Portland, Me.

Eleanor Robson is to be the guest of her mother, Madge Carr Cooke, in Chicago next July, during the engagement of Mrs. Wiggs at the Grand.

ORIS L. COLBURN.

BOSTON.

Musical Comedies and Stock Companies Continue—New Fire Laws—Gossip.

(Special to The Mirror.)

BOSTON, May 23.

The good old Summer time has come with a jump, for four more houses closed in a bunch last week, and the two new attractions forming the changes in bill to-night are the last engagements of the season at their respective theatres. The finish is much earlier than usual in many cases.

Girls Will Be Girls, in which Al. Leech and his Three Rosebuds opened the regular season at the Majestic, are now back at the Boston for the finale of the year with more attractions than were the rule when the first hearing was given here. It had an unquestioned success at that time, and there is every indication of a similar experience now for there are comedians and pretty girls in just the right proportion. The performance to-morrow night will be for the benefit of John Osborne and William Guiney, of the box-office staff.

Still another return engagement is that of Sky Farm at Music Hall. This rural play has already been at this house twice the present season, and the experience then fully justified the return now. When this comedy had its long run at the Museum the orchestra seats were never all sold, but every other part of the house was jammed, which amply demonstrated its magnetic powers over the popular priced classes of theatregoers who have broken all records in seeing it this season at Music Hall.

There was every reason why the Tremont should be crowded to-night at the opening of its second month with Woodland, for the performance was given as a complimentary testimonial to Al. Sheehan, the treasurer of the house, who is one of the most popular box-office officials in the city. His friends took every seat in the theatre, and the charming opera of birdland went with greater spirit than ever. The presence of Cherish Simpson adds greatly to the cast.

The late of Spice seems to have settled down for a long and merry stay at the Globe. The audiences are large, and the scale of prices is so arranged that it will prove popular with all classes. Toby Lyons has scored one of the hits of the piece, and is as great a favorite as in his vaudeville days here. Leslie Leigh is another who is building up a big list of friends from her Peggy Brady song.

The Casino Square has an innovation for the dramatic field as it gives My Official Wife, the Archibald C. Gunter dramatization which has never had a Boston hearing, although it has been given almost everywhere else. It enlists the full services of the stock company.

East Lynne is an old timer, but a popular one, and it was well received by the stock company at the Bowdoin Square. Charlotte Hunt is one of the youngest actresses to play the dual role of Lady Isabel and Madame Vine here, but she did it with that same effect that characterizes all her work.

The Colonial made a rather sudden change in its plans, and instead of closing for the entire Summer it will have a vacation of only one week, and then will reopen 30 with The Bostonians in a limited Summer season. The first work to be given will be The Queen of Laughter. Vance O'Neill's season concluded at the Colonial in a blaze of glory. All the second week the houses were packed, and on the final night when acts were given from five plays, it was the biggest crowd of the season. Somebody sent her a big laurel wreath marked "Queen of Tragedy," and when it went over the footlights the audience went frantic.

There was just as much enthusiasm at the Park, where Arnold Daly closed with Candida and The Man of Property. After the first play he had ten curtain calls and finally he had to make a speech, which he did very gracefully. He will now take Candida on the New England circuit for two weeks.

Isabelle Fletcher is back in the bill at the Castle Square this week, after having been away for four weeks.

Louise Laselle, who was formerly with The Prince of Pilsen, has joined the cast of Woodland at the Tremont.

R. Melville Baker is working on another musical comedy for Al. Leach and the Three Rosebuds. It will probably be called Rule of Three.

William Norris, who closed with Babes in Toyland when its season ended at the Boston 21, will take no vacation, as he is to star in A Business Man, which will have its original production at McVickers', Chicago, 5. He was the great hit of Babes in Toyland here.

Gertrude Quinan, of The Sultan of Sulu, is passing her Summer vacation with her family in this city.

Dorothy Donnelly and Louise Clossen, of the Candida company, were entertained at receptions at both the Oakley Country Club and the Harvard Union during the last nights of their engagement at the Park.

A Supreme Court decision of unusual importance to theatrical people was given last week in the case of Simon Alexander, whose legal trouble started at the Sunday concert at River last Summer. The court holds that if the net proceeds of the Sunday entertainment are given for religious or charitable purposes, the entertainment is not in violation of the Sunday Law,

notwithstanding the character of the performance given, provided it is of such a nature as could legally be given on any other weekday. The Commonwealth had claimed that the gross proceeds should have been turned over to the charity, but the full bench of the Supreme Court says that was too narrow a restriction, and not law.

Mary Sanders is going to give a performance of A Doll's House in Potter Hall some evening soon, playing Nora, for the benefit of the Actors' Church Alliance.

All last week the suit of J. J. Grace, owner of the Columbia, against the Boston Elevated Railway, was on trial, and much interesting testimony was brought out. He wants \$30,000 damages on the ground that the building and operation of the elevated road has damaged his theatre to that extent. Experts were introduced to show the extent of the vibrations in the theatre to result from the passage of trains, and others showed how the noise interfered with effective work of the actors upon the stage. An attempt to show that the Columbia was not always a first-class house was made in cross-examination, and programmes were read showing the scale of popular prices at certain special engagements. The case is still "unfinished."

After much discussion in committee, the theatre bill has been introduced in the Massachusetts Legislature, and is a measure resulting from the excitement which followed the Iroquois fire. Among the provisions in the measure are these: that illuminated signs bearing the word "exit" be displayed at each exit with no means of turning off these lights from behind the proscenium; that all scenery and wood work on the stage shall be soaked in fire resisting material; that the curtains shall be of non-combustible material, strengthened by wire netting, and raised in the presence of the audience at every performance; that all gas lights on the stage shall be protected by metal nettings; that there shall be at least two independent places of exit from the rooms of the employees; that no standing or loitering in the aisles shall be permitted during the performances; that safety matches only shall be used in the theatre; that the plans of the theatre shall be printed on the programme. Still other provisions insist upon hand rails on doors, fireproof doors to stage proscenium wall of incombustible material, aisles of at least three feet width, no seat more than nine seats from an aisle, exits unlocked during the performance, firemen on stage and policemen in audience at each performance, no usher under eighteen years of age, fire drills twice a month or oftener, ventilator over stage and standpipes and chemical extinguisher on the stage. There is a fine of \$500 for each violation, and if it passes it will go into effect Sept. 1. Edward Atkinson's petition has also resulted in another act providing for an inspection of all theatres at least once a month. It makes the parties obtaining the license civilly and criminally responsible for non-compliance with existing laws. It is understood that there may be quite a long and lively debate in the Legislature before these theatre bills finally go through.

R. A. Barnett has arranged for the presentation of Baron Humburg, his bank theatricals opera, in Chicago the coming Summer. J. D. Eltinge, who played the leading part here, is going to give a concert here, and then will go to Europe to study for the professional stage.

Extra Kendall will produce his new play in Boston at the opening of the next season at the Park. He has given up the idea of a Bill Nye comedy, and the new piece will be written by Edward E. Kilder, author of Sky Farm. That piece, by the way, is coming back to Music Hall for its third engagement this season, and this time it will have a run.

Nance O'Neill has had a new touring car built for her, and when she closes her present season in Montreal she will make the journey to Maine by automobile. Then she will come to Winthrop, where she has taken a cottage for the Summer.

Evelyn Saxton, a Boston woman who has done considerable foreign correspondence for local papers, has written a New England play entitled A Harvard Doctor, which is to be produced this Spring.

Already the announcements for reopening the next season are made, with The Girl from Kay's at the Hollis, Extra Kendall in the new comedy by Edward E. Kilder at the Park, and The Isle of Enchantment, by Frank Pinsky and Victor Herbert, at the Boston August 15. It is quite likely that The Two Orphans all-star cast will open the Colonial.

JAY BENTON.

PITTSBURGH.

The Genius Produced Successfully—Savage Grand Opera and Stock Companies.

(Special to The Mirror.)

PITTSBURGH, May 23.

One of the few important events of the present season here is now approaching its end—was the production of The Genius at the Grand to-day before a good-sized audience. The play was written especially for Charles J. Richman by William C. and Cecil De Mille, sons of the late distinguished playwright, Henry C. De Mille. It is a modern society comedy with its scenes laid in New York city, and affords Mr. Richman a light, breezy comedy role, not unlike the one he had in Miss Hobbs. Following is a brief synopsis of the plot.

Jack Spencer, a young American, is in love with Josephine Van Dusen, a young lady with an artistic temperament. In truth, she carries this to the point of refusing to marry Jack because he does not understand art. Jack, in despair, goes out to hunt for artists, in order that they may teach him something of the artistic world in which Josephine lives. In his wanderings he runs across three men, a German musician, a French painter, and an Irish sculptor, and they decide upon the plan of setting him up for a great genius and letting him sign their work. Josephine is won over immediately. In the interim he has become heartily sick of art, and, to make matters worse, discovers that he does not love Josephine, but is enamored of Nell, the companion and model of the three artists.

The denunciation, however, brings forth very different results than were expected, but Jack finally manages to escape from his difficult situation, and finds that Nell is willing to run away with him from the world of art to that of real life. The cast is as follows:

Jack Spencer	Charles Richman
Victor Le Mercier	Robert Wayne
Otto Vogelaburger	William McVay
Brian McGonigal	Joseph Green
Clutterbuck	Charles Wynne
Cyril Farnar	Charles Abbe
Cyrus Jenkins	Harry Byers
Nell Graham	Minna Phillips
Josephine VanDusen	Marion Barney
Milly Scott	Emma Dunn
Mrs. VanDusen	Alice Gale
Mrs. Trewar	Margaret Brownlee
Mrs. Van Browne Smythe	Florence Lytle

The production is tastefully mounted by Manager Harry Davis, and the play, after some pruning, may be successful as Mr. Richman's next starring venture. This is the closing play of the season.

The Bijou has a melodrama new to its frequenters. From Rag to Riches, which began its week's engagement this afternoon. Charles Santley is featured and has the support of an adequate company. Return of The Queen of the White Slaves for another week follows.

To-night at the Duquesne Theatre A Fair Rebel commenced a week's stand for the benefit of General Alexander Hay's Post, 3. G. A. R. Eva Taylor, formerly leading lady of the Grand Stock company, heads the cast as Clairette Montelth, and is supported by J. R. Egan, Eugene Fraser, Lou Vizard, Bert Jones, John Montague, William J. McGee, Blanche Harlan, Frances Gray, Aline Walker, Vera M. Smith, Kota Pierce, and Baby Marjorie Barrett. The attendance was large and the performance satisfactory.

Tom is the topline of an excellent vaudeville bill at the Avenue this week, and the house was well filled to-day.

The Savage Grand Opera company began a two weeks' booking at the Nixon to-night, pre-

senting Othello, Lehar's and Carmen will share the week with it. Next week, H. Trevelora, Tannhauser, and Bohemian Girl. Benefit for local Knights of Pythias follows for week June 6. Damos and Pythias will be played with Leslie Hudson Collier, William Beach, Lida McMillan, and Edward Poland as the principals. Charles Abbe, the popular comedian of the Grand Stock company, may go on the vaudeville stage during the Summer, and will likely make his debut in this field at the Avenue in this city shortly.

ALBERT S. L. HAWES.

WASHINGTON.

Summer Attractions Prosperous—Notes of Amusements at the Capital.

(Special to The Mirror.)

WASHINGTON, D. C., May 23.

Edwin Arden and his popular company have established the Summer season at the Columbia Theatre on an enduring basis. The plays presented the past two weeks have enjoyed glittering attendance and have been praised for performances. This week A Gilded Fool is the offering and a full house credits Mr. Arden for a capital portrayal of Chauncey Short. Louise Galloway, a bright and talented ingenue, makes her first appearance. Soldiers of Fortune is in rehearsal.

The third week of the successful season of the Aborn Opera company at the Lafayette Square is ushered in to-night, and one of the best performances of The Wizard of the Nile given here by this company and a crowded house is appreciative. Fred Frear is a hit as Kibosh, with a close second in Norma Kopp as Abydon. Estelle Wentworth is a notably useful Cleopatra, and other talented members of the company are William Herman West, Grafton Baker, Al. Wilder, May Emory, Emma Spohr, Helen Rockefeller, and Pauline Guilford. The Idol's Eye is the underline.

The Queen of the Highway opens to-night at the Academy of Music to a large and appreciative audience. On the Bridge at Midnight is next week's announcement. Commencing June 8 a season of stock company presentations will be inaugurated under the management of Frederick G. Berger, Jr.

The *ad fresco* presentations of As You Like It and Twelfth Night at the old Observatory grounds by the Ben Greet company headed by Edyth Wynne Mathison, Monday and Tuesday of last week, when four performances were given for the benefit of the Association of Works of Mercy, was a success.

To-night at the National the Georgetown String Orchestra gives the final concert of its twentieth season under Josef Kaspar's direction. A crowded house is in attendance. The soloists are Tom Greene, tenor vocalist, and Anton Kaspar, violin virtuoso.

Manager F. B. Chase of Chase's Theatre, has received a gracefully worded note from the Countess Cassini, daughter of the Russian Ambassador, thanking him for permitting Digby Bell and Stuart Barnes to take part in the polite vaudeville programme at the recent bazaar given in aid of the Red Cross Fund and Fox fund, when upward of \$17,000 was realized. The distinguished patroness also sent Messrs. Bell and Barnes handsome Russian cigar cases.

Fain's pyrotechnic spectacle, Last Days of Pompeii will be seen at the former baseball grounds, Fourteenth and H streets, Northeast, for a week commencing June 6.

The steam yacht Courier, owned by B. F. Keith, has been in port during the week flying the flag of the New York Yacht Club.

G. Dunstan Farnum, business-manager of Walter Fessler's The Great White Diamond, has been seriously ill here, but is now well on the road to recovery.

John Blackwood, business-manager for Mrs. Leslie Carter, came on Saturday for a hurried visit to his home and family, previous to taking the westward trip to San Francisco and the Northwest.

JOHN T. WARNE.

ST. LOUIS.

Fritz Scheff—The Tenderfoot—York State Folks—Louisiana to Be a Big Thing.

(Special to The Mirror.)

ST. LOUIS, May 23.

Fritz Scheff, who has been ill and unable to appear at the head of her company the past week, recuperated sufficiently to assume the role of Babetta at the Olympic to-night. Babetta is the prettiest comic opera seen in this town in a long time, the title-role being very acceptably filled by Ida Hawley during Miss Scheff's illness. The Country Girl follows.

The Tenderfoot returned to the Century Sunday for an indefinite period.

The Grand brought its successful current season to close Saturday night with York State Folks, one of the most meritorious entertainments ever offered by Manager Sheehy. This popular playhouse will open Aug. 1.

Up at the Crawford, Quincy Adams Sawyer is as popular at the beginning of its third week as ever.

Victory Bateman and the stock company are in Carmen at the Imperial this week. Edwin Boring plays Don Jose; G. B. Towler, the tenor; Lois Meredith, Inez, and Dorothy Vaughan, Zara.

The James Boys in Missouri is the Havlin bill this week.

The prima donna of Kralffy's Louisiana Purchase Spectacle, which will open at the Odeon Saturday night, May 28, will be Grace Belmont, formerly a member of The Bostonians. La Morn, a Spanish dancer, will head the ballet.

Sunday evening, May 29, has been set as the opening night for the Delmar Grand production of Louisiana. On that evening the big *ad fresco* theatre will be thrown open to the public, and St. Louis' first effort in the extravaganza line will be given a showing. And Louisiana is a big show, or it will be at that time. The chorus numbers one hundred and seventy. There are thirty principals, including the following well-known names: Maudie Lambert, prima donna, contralto; Grace Lillian, Louisiana; Frances Merton, who will sing "Dixie"; Zelma Rawlston, Davy Crockett, Jr.; Matilda Prellie and Dorothy Lamb. The male principals include William G. Stewart, who will sing Davy Crockett; Franklin G. Hill, Brother Jonathan; Will H. Sloan, in a novel and grotesque creation; Sylvian Langlois, Charles A. Morgan, George Mack, Atherton Farlong, and W. A. Sissons.

There will be a band of twenty-four children, a ballet of fifty and an orchestra of fifty pieces. The management of the Delmar has enlarged the stage and put in novel water effects that will be different from anything ever seen. In fact, the whole production will be full of novel features. The book of Louisiana is by Hiram W. Hayes, for a number of years dramatic editor of the Post-Dispatch. The music is the joint production of William John Hall and Anton Heindl, with a couple of numbers by A. Baldwin Sloan. R. A. Roberts is making the production, and Luigi Alberteri is directing the ballet. Mr. Heindl, in addition to having collaborated on the music, is also the musical director.

Part of the Fritz Scheff chorus is having plenty of work these days. A number of the members have been engaged by the Delmar management to take part in the Louisiana extravaganza. When they are not playing or rehearsing Babetta at the Olympic they are out rehearsing Louisiana at Delmar. Babetta closes its season here May 28.

J. A. NORTON.

PHILADELPHIA.

Odds and Ends of the Season—Stock Companies and Summer Attractions.

(Special to The Mirror.)

PHILADELPHIA, May 23.

We have seen the last of The China Doll, at the Walnut Street Theatre closed May 21.

There are still a few of the popular-priced theatres open, but with the opening of the many parks with excellent free attractions, they all might be closed.

Ben Greet and his players will present Much

Ado About Nothing. A Midsummer Night's Dream, and As You Like It at the Botanical Gardens of the University of Pennsylvania on the afternoon of May 25, 26 and 27. In case of rain the plays will be presented in the Exposition Buildings.

Miss Bob White continues at the Park Theatre, with souvenirs May 30, on the seven hundred and seventy-fifth performance.

For the final week of the season at the Grand Opera House The Governor's Son, under the management of Fred Niblo, fills the bill. This is one of the very few houses that can show a profit on the season, and Manager George A. Wegfarth during the summer contemplates many improvements.

The National Theatre offers for the closing week The Policy Players in A Bogus Prince, in which vaudeville features play a prominent role. Madame Flower enacts the principal part.

Out of the Fold is at the People's Theatre. The Little Mother will follow on May 30.

This is the last week of the season at the Kensington Theatre, being the fifth week of Mamie Fleming and her stock organization, with The Two Orphans as the bill.

The Bijou Theatre Stock company is giving an excellent presentation of Lord Chumley. The clientele is steadily increasing, which assures the continuation of the stock for the summer. Week of May 30, Northern Lights.

Forepaugh's Theatre Stock company present The Sign of the Four, with the original scenery and a strong cast. Week of May 30 closes the season with The Herald Square Tragedy and The Belle.

Pawnee Bill's Wild West Show opened to-day on the lot Belmont Avenue and Parkside, for a week.

Bertha Creighton, in Mrs. Jack, supported by the Penn Dramatic company (amateurs) for one night, May 25, at the Broad Street Theatre. Willow Grove Park, with Randa Rossa, will open May 28.

BALTIMORE.

The Wedding Day and On the Bridge at Midnight—Items.

(Special to The Mirror.)

BALTIMORE, May 23.

The opera produced at the Academy of Music this week is The Wedding Day, in which Dorothy Morton appears in the leading role. She made a very favorable impression. The company was a good one, the chorus well drilled, and the entire production satisfactory. Jack and the Beanstalk is the opera selected for next week.

On the Bridge at Midnight, from the pen of William L. Roberts, holds the stage of the Holiday Street Theatre, where it is produced by a competent cast in a realistic manner. George Klimt and Alma Hearn sustain the principal roles. The audience to-night was a large one.

Frederick Wilson, who managed the Bijou this season, will assume the management of the Monumental Theatre during the summer months for Mr. Brennan, who will present a stock company in vaudeville and burlesque. Mr. Wilson, before coming to Baltimore, was manager of the Bijou Theatre, Washington.

James W. Stanley, former editor of the Architects and Builders' Journal, of Baltimore, but now a member of the Frohman forces of New York, and Olive E. Spencer, of The Girl from Kay's, were married here on Monday last. The marriage was quite sudden, as it was not supposed to take place until the fall.

Jean C. Hayes, formerly a newspaper man of this city, but of late the press agent for the Dockstader Minstrel company, is said to have planned the picture-taking incident which occurred in Washington a few days ago.

A permit has been issued to Manager James L. Kernan for the erection of a six-story and basement hotel on Franklin Street, adjoining the Maryland Theatre. The improvement is to cost \$130,000. John D. Allen is the architect, and D. W. and G. H. Thomas are to be the builders.

Last Thursday night was known at the Lyric as Elks' Night. The Baltimore Lodge of Elks, with their friends, practically made up the audience. The concert was given by the Naval Academy Band, of which Director Zimmerman is a member of the order.

CINCINNATI.

Regular Amusements About Over for the Season—Summer Attractions.

(Special to The Mirror.)

CINCINNATI, May 23.

Viola Allen's production of Twelfth Night was received with great favor at the Grand last week.

The last week of the season at the Grand opened last night, it being the first occasion in some years that this house has been open on Sunday for a performance in English. Kirk La Shelle's production of Checkers was the bill and drew a good-sized house. Thomas W. Ross was excellent in the title role, while Katherine Mulkins and May Vokes carried off the honors among the women.

The only other house open is the People's, which will also close this week, after forty weeks of burlesque.

Another week will see all of the Summer parks in full operation, though the stock company at the Lagoon, and the opera company at Chester Park will not open until later.

H. A. SUTTON.

FREDERICK PERRY.

Frederick Perry, whose likeness appears on the front page of this issue, departed last week from New York for Denver, where he will appear during the summer as a member of Walter Bellows' Stock company at Elitch's Gardens. He has played many stock engagements in Denver, and is exceedingly popular among playgoers of that city. In New York Mr. Perry's work as a character actor has long been admired, and it is generally accepted that in certain types he is scarcely surpassed by any American player of the day. Among the roles in which he won great personal success were Hugon, the half-breed, in Audrey; Claude in Manon Lescaut; the Duc de Richelieu in Du Barry; and the Chevalier in Marcella. Recently he received high praise for his impersonation of the Minister of Police in the all star revival of The Two Orphans at the New Amsterdam Theatre.

ACTORS' SOCIETY BUILDING FUND.

The building fund of the Actors' Society reached a total, last Saturday night, of \$2,266.84. The subscriptions during the week were as follows:

Allen, Archie, \$5.
Brown, \$5.
Crosby, Thomas H., \$5; Cross, Mrs. Thomas H., \$5; Cross, Irene, \$5; Cross, Fannie, \$5.
Hackett, William A., \$1; Harris, Lillian Alexander, \$1.
Malburn, Frank, \$5.
Mullison, Mrs. R. H., \$1; McDermott, Mrs. G., \$1; Mullison, Ethel Knight, \$3.
Nelson, James, \$5.

MUSIC NOTES.

The Young Men's Symphony Orchestra gave an invitation concert in the Belasco Theatre May 15. A large audience attended. Henrietta Michelson, pianist, and I. Muskowitz, violinist, were the soloists.

A testimonial concert was tendered George A. Fleming, baritone, by the Apollo Quartet and assisting artists in the Astor Gallery of the Waldorf-Astoria May 14. Vocal numbers were rendered by Helen Niebuhr, Kathryn Hilke, Julian Walker, and Theodore Van Vorn. Marie Nichols played several violin solos, and the Apollo Club sang.

M. Dupont, of Paris, won the first prize with his opera, La Cabera, in the competition promoted by Eduardo Sonzogno, at Milan.

The annual musical festival took place at Albany May 16 and 17. The soloists were Lillian Blauvelt, Anita Big, Florence Mulford, Holmes Cowper, Gwilym Miles, and Frederick Martin.

PLAYS OF THE SEASON.

The Dramatic Year at the New York Theatres—New Dramas and Runs.

Following is a list of the new plays produced in New York during the season, with the length of run in each case, of revivals, and of combinations that have played, arranged in such a manner that the record of each theatre in the city may be seen at a glance:

New Plays and Runs.

ACADEMY.—Sept. 14, Drink, 40 times. Oct. 20, The Best of Friends, 65 times.

BEASCO.—Dec. 9, Sweet Kitty Bellairs, 173 times—still running.

BIJOU.—Sept. 3, Personal, 38 times. Oct. 8, Are You My Father, 11 times. Dec. 1, What's the Matter with Susan, 15 times.

BROADWAY.—Aug. 31, A Princess of Kensington, 41 times. Oct. 5, Hearts Courageous, 24 times. Oct. 26, Dante, 14 times. Nov. 16, Babettes, 59 times. Jan. 11, The Medal and the Maid, 49 times. Feb. 22, The Yankee Consul, 105 times—still playing.

CARNEGIE HALL.—May 25, The Wood Witch, 3 times. Feb. 11, The Man of Destiny.

CASINO.—Dec. 1, Winsome Winnie, 56 times. Jan. 18, An English Dandy, 41 times. April 2, Piff Paff Poff 57 times—still running. (For play which continued its run at this theatre see Daly's.)

CLINTON HALL.—March 24, Ajax.

CRITERION.—Sept. 16, The Man from Blankley's, 69 times. Nov. 5, Copy (students American Academy of Dramatic Arts), 1 time. Nov. 5, Holroyd's Week End (students American Academy of Dramatic Arts), 1 time. Nov. 5, The Enigma (students American Academy of Dramatic Arts), 1 time. Nov. 23, Miss Elizabeth's Prisoner, 22 times. Dec. 29, The Other Girl, 31 times. moved to Empire Jan. 25, 114 times; moved to Lyceum May 2, 15 times. Jan. 25, The Light that Lies in Woman's Eyes, 23 times. Feb. 8, The Triumph of Love, 1 time. April 4, The Dictator, 56 times—still running. (For play which continued its run at this theatre see Garden.)

CRYSTAL GARDENS.—June 22, The Darling of the Gallery Gods, 30 times. June 22, The Dress Parade, 30 times. July 27, Lifting the Cup.

DALY'S.—Sept. 1, Three Little Maids, 86 times; moved to Garden Nov. 16, 44 times. Nov. 19, A Japanese Nightingale, 46 times. Jan. 12, My Lady Molly, 15 times. Jan. 18, Sergeant Kitty, 32 times; moved to Casino Feb. 22, 23 times. Feb. 15, Glittering Gloria, 22 times. (For play which continued its run at this theatre see West End.)

EMPIRE.—Nov. 10, The Pretty Sister of Jose, 58 times. Dec. 10, Jephtha's Daughter (students American Academy of Dramatic Arts), 1 time. Dec. 10, A Lonely Life (students American Academy of Dramatic Arts), 1 time. Dec. 10, A Cigarette from Java (students American Academy of Dramatic Arts), 1 time. Jan. 4, Little Mary, 24 times. Jan. 12, The Parvenu (students American Academy of Dramatic Arts), 1 time. Feb. 4, The Stronger and Conscience (students American Academy of Dramatic Arts), 1 time each. Feb. 18, The Revolt (students American Academy of Dramatic Arts), 1 time. March 3, The Dear Departed and Fortune's Frolic (students American Academy of Dramatic Arts), 1 time each. March 22, The Good Hope (students American Academy of Dramatic Arts), 1 time. (For plays which continued their runs at this theatre see Herald Square and Criterion.)

GARDEN.—Sept. 14, Ulysses, 64 times. Dec. 28, Merely Mary Ann, 51 times; moved to Criterion Feb. 15, 57 times; moved to Garrick April 4, 40 times. (For plays which continued their runs at this theatre see Daly's and Madison Square.)

GARRICK THEATRE.—May 21, Facing the Music, 43 times. Aug. 17, Vivian's Pappas, 49 times. Sept. 28, Her Own Way, 57 times; moved to New Amsterdam Nov. 16, 17 times; moved to Savoy Theatre Nov. 30, 33 times. Nov. 16, Lady Rose's Daughter, 17 times. Dec. 2, Whitewashing Julia, 39 times. Dec. 30, Gypsy, 1 time. Jan. 4, Harriet's Honeycomb, 24 times. Jan. 25, The Younger Mrs. Parling, 36 times. March 14, The Ruling Power, 23 times. April 7, My Milliner's Bill, 1 time. April 7, Marietta, 1 time. April 7, The Hour Glass, 1 time. (For play which continued its run at this theatre see Garden.)

HAMMERSTEIN'S PARADISE ROOF.—June 1, Punch, Judy and Co, 72 times.

HERALD SQUARE.—May 25, John Henry, 21 times. June 15, The Knickerbocker Girl, 14 times. Sept. 14, Captain Dieppe, 28 times; moved to Empire Oct. 13, 32 times. Oct. 12, The Proud Prince, 21 times; moved to Lyceum Nov. 2, 17 times. Nov. 2, The Girl from Kay's, 205 times.

HUDSON.—Oct. 18, Cousin Kate, 44 times. Nov. 30, The Marriage of Kitty, 51 times. Jan. 18, Ransom's Folly, 61 times. March 11, Man Proposes, 24 times.

IRVING PLACE.—Oct. 1, The Joy of Living, Oct. 3, Habernorn. Oct. 13, A Stage-Struck Village. Nov. 2, Our Friends, the Enemy. Nov. 11, In Uniform. Dec. 8, The Stream. Dec. 10, The Lemke Family. Dec. 17, Monna Vanna. Jan. 12, Lancelotti. Feb. 2, The Detective. Feb. 23, Resemann's Rheinfahrt. March 7, The Dark Gateway. March 23, The Tattoo.

KNICKERBOCKER.—June 8, The Blonde in Black, 35 times. Sept. 7, Rogers Brothers in London, 64 times. Nov. 9, The Light that Failed, 29 times. Dec. 8, Mile. Napoleon, 43 times. Jan. 18, Olympia, 21 times. April 5, The Shepherd King, 27 times. May 2, A Venetian Romance, 21 times—still running. May 12, Yvette, 1 time.

LYCEUM.—Nov. 17, The Admirable Crichton, 144 times. April 4, Saucy Sally, 28 times. (For plays which continued their runs at this theatre see Herald Square and Empire.)

LYRIC.—Old Heidelberg, 29 times. Nov. 9, Red Feather, 59 times. Feb. 19, The Pit, 77 times. (For play which continued its run at this theatre see New York.)

MADISON SQUARE.—Aug. 24, My Wife's Husband, 41 times. Nov. 3, A Clean Slate, 31 times. Dec. 14, A Girl from Dixie, 26 times. Jan. 19, The Secret of Polichinelle, 19 times; moved to Garden Feb. 15, 73 times; moved to Princess April 18, 32 times. (For play which continued its run at this theatre see Princess.)

MADISON SQUARE ROOF-GARDEN.—July 1, Otoyo.

MAJESTIC.—Oct. 13, Babes in Toyland, 192 times. May 2, The Man from China, 24 times—still running.

MANHATTAN.—Oct. 5, Hedda Gabler, 7 times. and 11, at West End Theatre. Oct. 13, Marta of the Winds, 23 times; moved to West End Nov. 2, 9 times. Nov. 2, John Ermine of the Yellowstone, 22 times. Nov. 17, Mrs. Robinson's Reception. Nov. 17, The Return of the Roamer. Nov. 23, Captain Barrington, 51 times. Jan. 5, The Virginian, 138 times. March 3, The Point of View (students Stanhope-Wheatcroft Dramatic School), 1 time. April 14, The Pit of It, 1 time (students Stanhope-Wheatcroft Dramatic School). April 14, Miss May, 1 time (students Stanhope-Wheatcroft Dramatic School).

METROPOLITAN OPERA HOUSE.—Dec. 24, Parsifal.

MURRAY HILL.—Sept. 14, Under Cover, 90 times. May 16, Starr's Girl, 12 times.

NEW AMSTERDAM.—Dec. 2, Mother Goose, 105 times. March 1, Ivan the Terrible, 17 times. (For play which continued its run at this theatre see Garrick.)

NEW YORK.—Dec. 14, Dorothy Vernon of Haddon Hall, 26 times; moved to Lyric Theatre Jan. 4, 14 times. Jan. 5, Terence, 56 times. Feb. 22, The Tenderfoot, 81 times.

PRINCESS.—Oct. 27, Raffles, 119 times; moved to Savoy Theatre Feb. 15, 49 times. Dec. 9, Candida; moved to Madison Square, then Vandeville and Carnegie Hall, given in all 133 times. Dec. 15, The Sacrament of Judas, 65 times. March 28, Romersholm, 8 times. April 4, An African Millionaire, 8 times. (For play which continued its run at this theatre see Madison Square.)

SAVOY.—Sept. 7, Mrs. Deering's Divorce, 28 times. Sept. 29, White Lilies (students Stanhope-Wheatcroft Dramatic School), 1 time. Sept. 29, Nora (students Stanhope-Wheatcroft Dramatic School), 1 time. Sept. 29, The Three Miss Riddies (students Stanhope-Wheatcroft Dramatic School), 1 time. Sept. 29, Pity (students Stanhope-Wheatcroft Dramatic School), 1 time. Oct. 5, The Spenders, 41 times. Nov. 11, Major Andre, 12 times. Dec. 28, Glad of It, 33 times. Jan. 25, That Man and I, 23 times. April 4, The Superstition of Sue, 8 times. April 25, Tit for Tat, 31 times—still running. (For plays which continued their runs at this theatre see Garrick and Princess.)

VAUDEVILLE.—Oct. 21, Gros Chagrin. Oct. 21, La Main. Oct. 21, Souper d'Adieu. Oct. 21, L'Homme aux Poupées. Nov. 4, Tle-Tac. Dec. 9, Je Ne Sais Quel. (For play which continued its run at this theatre see Princess.)

VICTORIA.—Sept. 14, The Jersey Lily, 24 times. Oct. 5, The Fisher Maiden, 32 times. Nov. 2, The Office Boy, 66 times.

WALLACK'S.—Sept. 10, Peggy from Paris, 85 times. Dec. 12, The County Chairman, 212 times and still running. April 14, Love's Pilgrimage, 1 time.

WEBER AND FIELDS.—Sept. 24, Whoop-Dee-Do, 151 times.

WEST END.—Feb. 8, The Crown Prince, 8 times; opened April 30, at Daly's, 17 times.

REVIVALS.
ACADEMY OF MUSIC.—Aug. 8, The Christian, 20 times. Aug. 24, Robin Hood, 25 times. May 2, Two Little Sailor Boys, 24 times—still running.

AMERICAN.—May 25, The Merchant of Venice.

BEASCO.—Nov. 16, Zaza, 10 times. Nov. 23, Du Barry, 11 times.

BIJOU.—Oct. 22, A Fool and His Money, 26 times.

BROADWAY.—Nov. 9, Waterloo and The Bells, 2 times. Nov. 10, Louis XI, 2 times. Nov. 11, The Merchant of Venice, 3 times.

CASINO.—Oct. 19, Erminie, 44 times.

DALY'S.—March 14, As You Like It, 14 times. March 28, She Stoops to Conquer, 7 times.

FOURTEENTH STREET.—Sept. 7, Arrah-na-Pogue, 65 times. Dec. 14, The Corsican Brothers, 17 times.

GARRICK.—Feb. 29, Mice and Men, 14 times. May 16, The Frisky Mrs. Johnson, 8 times.

HARLEM OPERA HOUSE.—April 18, Camille, 1 week; Garrick, May 9, 1 week.

HUDSON.—April 18, Camille, 14 times. May 3, Hamlet, 1 time.

KNICKERBOCKER.—May 25, Romeo and Juliet, 1 week. Feb. 8, Twelfth Night, 8 times. Feb. 22, Twelfth Night, 16 times; moved to Daly's March 7, 7 times. March 7, Hamlet, 29 times.

LYRIC.—Jan. 18, The Taming of the Shrew, 11 times. Jan. 25, The School for Scandal, 8 times. Feb. 1, The Merchant of Venice, 4 times. April 15, Pillars of Society, 1 time. April 18, Wang, 85 times—still running.

MANHATTAN.—Sept. 7, As You Like It, 8 times. Sept. 14, Mary of Magdala, 21 times; moved to West End, 8 times.

MURRAY HILL.—March 6, As You Like It, 12 times.

NEW AMSTERDAM.—Oct. 26, A Midsummer Night's Dream, 25 times. March 28, The Two Orphans, 56 times.

NEW YORK.—Sept. 21, Ben Hur, 90 times.

PRINCESS.—March 14, Much Ado About Nothing, 13 times.

New Plays in Combination Theatres.

AMERICAN THEATRE.—May 18, A Mother's Love, 1 week. Aug. 29, The Evil Men Do, 17 times. Sept. 14, Wedded and Parted, 1 week. Sept. 28, Checkers, 49 times. Nov. 9, The Worst Woman in London, 25 times. Nov. 30, Our New Minister, 58 times. Jan. 18, By Right of Sword, 24 times. March 7, Out of the Fold, 24 times.

FOURTEENTH STREET.—Aug. 17, A Son of Rest, 24 times. Nov. 2, Lights of Home, 34 times. Nov. 30, The Light of Other Days, 16 times. Feb. 8, The Good Old Summer Time, 17 times. March 21, The Awakening of Mr. Pipp, 16 times.

GRAND OPERA HOUSE.—Sept. 14, No Wedding Bells for Her, 1 week. Sept. 21, Rachel Goldstein, 1 week. Oct. 5, Widow Dooley's Dream, 1 week. Oct. 12, The Wayward Son, 1 week. Nov. 2, Mrs. Delaney, of Newport, 1 week. Nov. 23, Queen of the White Slaves, 1 week. Jan. 4, A Midnight Marriage, 1 week.

METROPOLIS.—Aug. 15, The Winning Hand, 9 times. Aug. 24, Beware of Men, 1 week. Aug. 31, From Rags to Riches, 1 week. Sept. 14, A Great Temptation, 1 week. Dec. 7, Our Bridget's Dream, 1 week. Dec. 28, Paul Revere, 1 week. May 2, Gulliver's Travels, 1 week.

NEW STAR THEATRE.—May 18, The Little Church Around the Corner, 1 week. May 25, A Wife's Secret, 1 week. Aug. 31, The Charity Nurse, 1 week. Sept. 1, A Fight for Millions, 1 week. Sept. 21, New York Life, 1 week. Sept. 28, Through Fire and Water, 1 week. Oct. 26, At Duty's Call, 1 week. Dec. 14, Gentlemen by Day, Burglar by Night, 1 week. Feb. 8, If Women Were Men, 1 week. April 11, Driven from Home, 1 week.

PROCTOR'S FIFTH AVENUE.—March 7, Hush-a-Bye, Baby, 12 times.

PROCTOR'S FIFTY-EIGHTH STREET.—June 1, A Game of Hearts, 1 week. Aug. 8, Slaves of the Mine, 1 week. Aug. 17, The Factory Girl, 1 week. Aug. 31, The Lighthouse by the Sea, 1 week. Sept. 21, Child Slaves of New York, 1 week. Sept. 28, When Women Love, 1 week. Nov. 30, The Funny Mr. Dooley, 1 week. Dec. 7, To Be Buried Alive, 1 week. Dec. 14, Her First False Step, 1 week. Dec. 21, Deserted at the Altar, 1 week. Jan. 18, The Stain of Guilt, 1 week. March 7, A Pair of Pinks, 1 week.

PROCTOR'S 125TH STREET.—June 15, Kindred Souls, 1 week. April 4, Paul Revere, 1 week.

THIRD AVENUE THEATRE.—May 25, Across the Rockies, 1 week. Aug. 17, Down by the Sea, 1 week. Aug. 24, Two Little Sailor Boys, 1 week.

Sept. 7, A Great Game, 1 week. Sept. 28, New York Day by Day, 1 week. Oct. 12, The Heart of a Hero, 1 week. Nov. 9, The Buffalo Mystery, 1 week. Jan. 4, Too Proud to Beg, 1 week. Jan. 11, His Sister's Shame, 1 week. Feb. 8, The Black Hand, 1 week. Feb. 22, An Address to Millions, 1 week. Feb. 29, A Hidden Crime, 1 week. Mar. 14, An Orphan's Prayer, 1 week. March 21, Born in the Blood, 1 week. March 7, Because She Loved, 1 week. March 28, In the Shadow of the Gallowa, 1 week. May 2, The Signal Lights of Port Arthur, 1 week. May 9, The Voice of the Mountain, 1 week.

WEST END.—Nov. 9, The Sign of the Four, 1 week.

Runs of the Season.

Following are the plays that ran for fifty performances and over:

Plays and Theatres.	Performances.
The County Chairman (Wallack's; still running).....	212
The Girl from Kay's (Herald Square).....	202
Babes in Toyland (Majestic).....	192
Sweet Kitty Bellairs (Bielstein; still running).....	173
Raffles (Princess), 119 times, (Savoy) 40 times.....	159
Total.....	108
The Other Girl (Criterion), 31 times, (Empire) 114 times, (Lyceum) 15 times.....	160
Whoop-Dee-Do (Weber and Fields).....	151
Merely Mary Ann (Garrick), 51 times, (Criterion) 40 times, (Garrick) 40 times.....	148
The Admirable Crichton (Lyceum).....	144
The Virginian (Manhattan).....	138
Candida (Princess, Madison Square, Vandeville, and Carnegie Hall).....	133
Three Little Maids (Daly's, 81 times, (Garden) 44 times.....	130
The Secret of Polichinelle (Madison Square), 19 times, (Garden) 73 times, (Princess) 32 times.....	123
Her Own Way (Garrick), 57 times, (New Amsterdam) 17 times, (Savoy) 35 times.....	107
Mother Goose (New Amsterdam).....	105
The Yankee Consul (Broadway; still running).....	105
Under Cover (Murray Hill).....	90
Ben Hur (New York).....	90
Peggy from Paris (Wallack's).....	85
The Tenderfoot (New York).....	81
The Pit (Lyric).....	77
Punch, Judge & Co. (Hammerstein's Roof-Garden).....	72
The Man from Blankley's (Criterion).....	69
The Office Boy (Victoria).....	66
Arrah-na-Pogue (Forty-eighth Street).....	65
The Sacrament of Judas (Princess).....	65
The Best of Friends (Academy).....	65
Clydes (Garden).....	64
Rogers Brothers in London (Knickbocker).....	64
Ransom's Folly (Hudson).....	61
Captain Dime (Herald Square), 28 times, (Empire) 32 times.....	60
Red Feather (Lyric).....	59
Babette (Broadway).....	59
The Pretty Sister of Jose (Empire).....	58
Piff Paff Poff (Casino; still running).....	57
The Two Orphans (New Amsterdam).....	56
Winsome Winnie (Casino).....	56
Terence (New York).....	56
The Dictator (Criterion).....	56
Serena Kitty (Daly's), 32 times, (Casino) 23 times.....	55
Captain Barrington (Manhattan).....	51
The Marriage of Kitty (Hudson).....	51

Recapitulation.

New plays at producing theatres.....	151
New plays at combination houses.....	71
Total new plays.....	222
Revisions.....	3

AT THE THEATRES

Empire—Ingomar.

Romantic play, by Frederick Holm. Revived May 16, 1904.

The Tamar of Massilia..... Frank Belcher
Polydor..... Herbert Budd
Myron..... Ralph Lewis
Neocles..... Thomas Lindsay
Athenas..... George Flood
Elephor..... Paul Weigel
Lycon..... J. Carrington Yates
Lycurgus..... Nella Webb
Herald..... William Herbert
Ingomar..... Tyrone Power
Alastor..... Thomas L. Coleman
Ambivar..... J. Carrington
Trinobantes..... Charles Reckert
Norio..... Charles Moore
Samo..... Eugene Woodward
Actes..... Julia Marlowe
Parthenia..... Katherine Palmer
Theano..... Katherine Palmer
Melanthe..... Gwendolyn Valentine
Dione..... Adelaide Alexander
Mika.....

Frederick Holm's Ingomar, Englished by Maria Lovell over fifty years ago, charged with old-fashioned sentiment, heroics and romance, was revived last Monday night at the Empire Theatre by Julia Marlowe. It was in Ingomar that Miss Marlowe first commanded the attention of the public, more than a dozen years ago. Since then she has lost many faults and gained many artistic virtues. She should, after this engagement, drop Ingomar. It will not do for a twentieth century audience, any more than Bulwer's Money and Boucicault's London Assurance will. It is a temptation for a handsome young actress to appear as Parthenia on account of the classic costume, which enables her to look as if fresh from the chisel of Phidias. Miss Marlowe's Parthenia was lovely, innocent, courageous and gentle, and won others than Ingomar, played by Tyrone Power in a rugged, forceful, barbaric manner.

West End—Rip Van Winkle.

At the West End Theatre last Monday night Rip Van Winkle was played by a newly organized company, with George Ober at its head. The presentation inaugurated a supplementary Spring and Summer season at the West End, during which the prices will be twenty-five and fifty cents. It is the intention of the managers to maintain a stock company to appear in support of visiting stars and to change the bill weekly. The audience last Monday night completely filled the theatre, and the new venture was launched amid great enthusiasm.

The presentation of Rip Van Winkle was in every respect satisfactory. The important roles were all in capable hands, the stage settings were picturesque and attractive and the performance moved smoothly from first to last. Mr. Ober played Rip in a broadly humorous fashion that was precisely to the taste of his audience. He was successful, too, in bringing out the pathetic note in the character and in the "driven from home" scene he displayed fine emotional strength.

Frederick L. Power gave a capital impersonation of the hard-hearted Derrick Von Beekman and won good rounds of applause on his every exit. John Ward as Cockles and W. P. Kitts as Nick Vedder were excellent. Adelaide Ober gave a sympathetic and earnest portrayal of Gretchen. Harold Grau and Rene Grau played little Heinrich and little Meenie in attractive, childish fashion. The other roles were well played, and a well trained band of children formed many very pretty groupings. This week, Parsifal.

Murray Hill—A Rag Baby.

The Henry V. Donnelly Stock company began the last fortnight of its season at the Murray Hill Theatre yesterday afternoon with a revival of Charles H. Hoyt's long popular farce, A Rag Baby. The audience was almost as large as in m'd-Winter, and the heat of the day did not cause any perceptible decrease of enthusiasm in the customary applause.

Mr. Donnelly himself appeared as Old Sport—much to the delight of his patrons—and his impersonation was comical in the extreme. Charles A. Hutchinson was a capital Tony Jay; Edgar Allan Woolf did excellent character comedy work in the roles of Christian Berriel and St. Clair Fisherty; and the other male roles were in good hands.

Georgie Laurence was full of life and humor as Venus Grout. The other female roles were capably played by Viola Kellogg, Mary Horne, Louise Busleigh, Agnes Mark and Marie Christie. Next week—the last of the season—My Friend From India.

Fifty-eighth Street—The Heart of Maryland.

The Heart of Maryland, with a good cast and fine scenery, drew a series of very large audiences last week. Eulalia Bennett was very effective as Maryland Calvert and scored a decided hit. Clifford Storch showed great cleverness by his forceful characterization of Colonel Fulton Thorpe. William F. Walcott as Colonel Kendrick, B. J. Murphy as General Kendrick, Oscar Norfiet as Lieutenant Telfair, Edwin L. Benson as Lloyd Calvert, and Francis Charlton as Tom Boone, also did very well. This week's attraction is David Harum.

At Other Playhouses.

GARRICK—Amelia Bingham appeared at the Garrick Theatre last Monday night in The Frisky Mrs. Johnson. Garrick closed for the season last Saturday night.

NEW STAR.—Jon Yonson drew large audiences to the New Star last week. Neise B. Erickson, in the title role, was very successful in his delineation of Swedish characteristics, his impersonation being original in conception and full of spontaneous humor. His singing specialty made a big hit. Pauline Fielding as Jennie Morris was graceful and vivacious, and did excellently in a vocal and dancing act. The Widow Lafin of Elizabeth B. Chester was given with a breezy vigor that was noticeable, especially in her musical selections. Other roles were well taken by James C. Mack, E. H. Bender, Elma Gillette, Eva M. Bennett, Harry Bond, E. Guy Spangler, Thomas O'Brien and Frank Thorndike. This week, The Little Mother.

NEW AMSTERDAM.—This is the final week of Weber and Fields.

MAJESTIC.—A "second edition" of A Man from China is announced for Wednesday night.

BELASCO.—Sweet Kitty Bellairs is still running, and after the Summer interval will reopen this theatre.

THIRD AVENUE.—The Little Church Around the Corner is the bill this week.

WALLACK'S.—The County Chairman will end its long run on Saturday night, but will reopen this theatre on Sept. 1.

NEW YORK.—The Southerners, produced here last night, will be reviewed next week.

ACTORS' SOCIETY PRELIMINARIES.

The Preliminary Meeting of the Actors' Society took place at the Criterion Theatre last Tuesday morning. President William Courtleigh was in the chair, and about two hundred members of the organization were present. De Wolf Hopper was elected to fill the unexpired term of George Macintyre as secretary—Mr. Macintyre having resigned the post in order to devote himself to the Engagement Department. Nominations were made for officers and directors for the coming year, and committees were appointed to suggest changes in the by-laws of the Society.

Star wishing representative to book or manage tour can consult E. D. Shaw, 1358 B'way, Room 7, N. Y. C.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The fifth annual convention of the Actors' Church Alliance will be held in Boston, Mass., on Thursday morning, May 26, beginning at 10 o'clock. The National officers for the ensuing year will be elected, and it is expected that all the chapters will be represented.

Each Chapter is entitled to one delegate for twenty-five members or fraction thereof. The morning session will be held in the Old South Building, on Washington Street, foot of School Street, at 10 A.M. Luncheon will be served at the Bellevue Hotel, Beacon Street, at 1:30 P.M. The evening meeting will be at Chapman Hall, Tremont Temple, at 8 o'clock.

The May reception of the New York Chapter of the Alliance was held last Thursday afternoon at the Church of the Holy Communion, Sixth Avenue and Twentieth Street. Madame Mathili Cottrell, the new chairman of entertainment, gave one of the most delightful entertainments the Alliance has had. Eugenia Ferrer, the noted pianist, gave a fine rendering of "The Spinning Wheel," by Masseno. John Lawrence Knowles sang "Agamemnon's Aria," by Gluck, which was greatly enjoyed, and Jocelyn Horn sang "Love's Solace," by William. Dr. Mottet also gave an excellent address and extended his invitation to the Alliance to hold its October reception in his parish house. Mr. Catlin, the new President, put it to a vote, and it was unanimously decided to accept Dr. Mottet's invitation. The programme concluded with several Chopin selections played exquisitely by Miss Ferrer, for whom Steinway and Sons had courteously loaned a concert grand piano. Refreshments were then served by Rosa Rand.

The second meeting of the Brooklyn Chapter of the Alliance was held last Sunday afternoon in the Bijou Theatre. Every seat was taken. The meeting was opened with a prayer by the Rev. Dr. Thomas H. Still, dean of the chaplains of the A. C. A., of St. Chrysostom's Church. The address of welcome was made by Augustus Phillips, leading man of the Spoorer Stock company. Rabbi Leopold Wintner also made an address. Edna May Spooner sang "The Rosary," after which Charles T. Catlin, president of the New York Chapter, spoke of the work of the Alliance. A solo, "Oh, Rest in the Lord," was rendered by Charlotte Maud Muller. Gounod's "Ave Maria" was played by the orchestra of the Bijou Theatre, under the direction of Roy Newton Hair. The benediction was pronounced by Rev. F. J. Clay Moran.

A tea was given last Friday afternoon by the Philadelphia Chapter of the Alliance at the residence of Mrs. Spencer Ervin, on Spruce street. Mrs. Ervin was assisted by several ladies of the Church and stage. The following well-known artists now appearing in the Philadelphia theatres sang: Misses Paul, Fredericks, Bouton and Dorothy Hunting, accompanied by Merton W. Greims.

The Rev. Walter E. Bentley preached at Christ Church, Indianapolis, May 15. His morning subject was "The Duty of the Church to the Stage," evening subject, "The Mutual Relationship of Church and Stage." The following evening a local Chapter of the Actors' Church Alliance was organized at the parish house of Christ Church with twenty-five members. The following officers were elected: President, the Rev. James D. Stanley, Vice-Presidents, the Rev. Francis H. Gavick, Rev. O. Granley, J. K. Lilly, Secretary and Treasurer. Among the members are Rev. J. Cumming Smith, Rev. Lewis Brown, Rabbi Messing, Rev. William Walton, Rev. C. S. Sargent, Dr. James H. Taylor, and Marguerite Ridgely. The membership roll will be kept open. Rev. Walter E. Bentley explained the object of the movement: When the theatrical season opens next Fall a number of receptions and entertainments will be given by the Alliance to actors visiting the city. The object of the Alliance is to further social relations with actors, and to start a movement which will do away with Sunday performances, which continue in a number of large cities, though not in Indianapolis. The General Secretary also addressed the Diocese of Indianapolis at its annual convention held last week in New Albany, Ind. At the close of Mr. Bentley's address the following resolution was unanimously carried: "Resolved, That this council fully indorses the work of the Actors' Church Alliance, and commends it to the clergy of the various dioceses for their co-operation in its plans."

JOSEPH HUMPHREYS DEAD.

Joseph Humphreys, general stage director for Charles Frohman, died of consumption on board the St. Louis on Saturday morning, May 21, as that ship was passing Nantucket bound for this port from Cherbourg. Mr. Humphreys had been in London for the past two months arranging for plays to be produced here next season. He sailed from Cherbourg on May 14, and on the following day he contracted a very severe cold. For years he had suffered from pulmonary trouble, and the cold immediately attacked his lungs. He grew weaker every day during the voyage, and despite the efforts of the ship's doctor to prolong his life until he might reach home, he died only a few hours before the vessel entered the harbor.

Mr. Humphreys, whose family name was Murphy, was born in Boston forty-three years ago. In his boyhood he was a dry goods salesman, but he left commercial life at an early age to travel with a circus. After appearing for several seasons as an acrobat and clown with various circuses he became a member of Kralffy's company at Niblo's Garden. There he studied stage-management, and when Excelsior was produced he had complete charge of the stage. After leaving Niblo's he played character parts with considerable success in many important productions in New York and on the road, and about fifteen years ago he was engaged by Charles Frohman as stage-manager. He held that position continuously up to the time of his death, personally supervising nearly all of Mr. Frohman's productions. Mr. Humphreys was an exceedingly hard worker and he knew the stage perfectly in all its departments. He was very highly respected by members of the dramatic profession, and his personal qualities endeared him to a large circle of friends.

Mr. Humphreys is survived by his wife, who before her marriage was well known on the stage as Daisy Stevens. During his career he amassed a considerable fortune and was the owner of a large tract of land in and near Larchmont Manor, where he had his summer residence. The funeral services will take place this morning (Tuesday) at half-past eleven o'clock at Larchmont Villa, Beach Avenue, Larchmont. The remains will be cremated.

LYNN THEATRE BURNED.

The Lynn, Mass., Theatre was totally destroyed by fire in the afternoon May 18. The season was practically closed with the exception of a few local entertainments. The loss on structure and contents was \$80,000, divided as follows: Eastern Amusement Company, \$20,000; insurance, \$6,500; the following had stage property stored in the house: Jere Grady Stock company, loss \$10,000; insurance \$7,500; E. V. Phelan Company (two companies), \$10,000; no insurance; Daniel Ryan company, \$1,200; no insurance; Harcourt Comedy company, \$1,000; no insurance. The cause of the fire is unknown. Manager Frank G. Harrison, speaking for the Eastern Amusement Company, says that the company will rebuild right away. The season of 1904-05 was booked full, and the intention is to have the new theatre ready for the regular opening late in August. The building was built in 1882 and has been used as a playhouse since 1888, when it opened under the management of F. F. Proctor, of New York. Lynn, with a population of 75,000 inhabitants and 100,000 to draw from, stands alone as a city without a playhouse.

RECEPTION AT THE LEAGUE.

The annual reception of the Professional Woman's League crowded the clubrooms on Forty-fifth Street to overflowing yesterday afternoon. Many well-known professionals were in the assemblage, and a distinguished array of talent was provided by Cora Williams, chairman of the Music Committee. The opening number was a piano solo well executed by Grace Ainsworth. Edward Jerome Rice convulsed the audience with an Irish monologue, "May Morning," and "Toyland," from Babes in Toyland, were beautifully and sympathetically sung by Mrs. Fletcher B. Ransom. Next followed the president's address. Mrs. Arden reviewed the work of the year graphically and concisely. In her charming manner she presented the newly elected directors and chairmen of the various committees. Aunt Louisa in a pretty speech presented Mrs. Arden with some American Beauty roses on behalf of the League. An original monologue, "Den I Don't Wake Up," and "My Tiger Lily," were given by Willis P. Sweetnam, with his inimitable sense of humor and artistic expression of it. Templar Saxe, of Pitt, Pa., Puff company, sang "Fly to My Love" and "The Melancholy Sunbeam," from Pitt, Pa., Puff, with richness of tone and finished art. Maggie Brannigan (Anna Wynne) told in laughable manner of her visit to see "Candida," "The Confession" and "Japanese Love Song," were sung by Cora Williams in voice of velvet, Patti-like quality and charm of sweet personality. Elise Reimer was the efficient accompanist of the entire programme. The treasurer's report and most delicious refreshments brought the event of the year to a close.

A NEW BROOKLYN THEATRE.

Hanover Place, Brooklyn, is to be the site of the new Montauk Theatre, which will be the finest playhouse in Brooklyn. It is to be built at Hanover Place and Livingston Street, one block away from Fulton Street. The Hanover Theatre Company was organized by ex-Senator William H. Reynolds, Frank Bailey, and others. The theatre is to be called the New Montauk. Kirby, Pettit and Green, the architects, are completing the plans. The estimated cost is about \$500,000.

CUES.

Manager Osman was a Minnola caller last week on his way to Europe, where he purposes finding some new effects and perhaps plays. He reports a successful season, and having now formed a partnership with Colonel Nat. C. Hoyt, is full of confidence for next season. They purpose playing North and South Carolina and are booking territory adjacent. Harry K. Hamilton has been engaged to play leads and take charge of the stage. Helene Reicksa will play the leads in most of the repertoire, and a strong company is being selected to support them.

E. V. Phelan has leased the Cape Theatre, Cape Cottage, Me., and will open the house for the Summer on June 11 with the E. V. Phelan Opera company, presenting opera and musical comedies. Rehearsals begin at Portland, May 30. Ralph A. Ward will be associated with Mr. Phelan in the management of the enterprise.

Eliza Mason has gone to England to visit relatives for the Summer. She will return in July to start rehearsing with Vance and Sullivan.

The convention of the American Federation of Musicians last Friday decided to drop all members of the federation who enlist in the United States army or navy. The convention also adopted a resolution appropriating \$500 to secure legislation to increase the pay of army and navy musicians in order to abolish competition between Government and civilian bands.

Charles C. Bartling has not been a member of the Coralle Clifton Thelma company since April 9, where he resigned for business reasons.

Dale Devereaux has canceled his contract with F. E. La Rose's What the World Thinks, and will be at his home in Ashabula, Ohio, during the Summer.

Marion Miller, of Cleveland, Ohio, manager of the Clara Turner Repertoire company, of which Moulton, Thompson and Moulton, of Salem, Mass., are the proprietors, appeared at the Poughkeepsie, N. Y., police station last Saturday morning with a story of a robbery which took place the night before. Manager Miller said that he was robbed of \$400. The police could find no evidence of a robbery. Mr. Miller was arraigned in court, but was released on parole.

Frank Burt, owner of Burt's Theatre, Toledo, and lessee of a number of other houses in different cities, was shot in the face by his wife in that city last Saturday night. The bullet entered the right cheek, passed under the nose and came out just below the left eye. The wound, while disfiguring, is not dangerous. Mrs. Burt was arrested. The affair was the outcome of domestic troubles.

An out-of-door entertainment is being arranged by New Rochelle women for the benefit of the New Rochelle Day Nursery. It will be held on the grounds of Mrs. Leigh French. It will consist of an adaptation of Browning's poem, "The Pied Piper of Hamelin," and nearly two hundred children will be in it. Prominent society women have the affair in charge. Mrs. C. Oliver Iselin, Mrs. Frederick Remington, Anne Bolton, Mrs. Leigh French and others are on the committee. Girls will act as ushers. The dates are Friday and Saturday afternoons, June 10 and 11.

P. Aug. Anderson, William Stuart, and Anna Hollinger originated the principal roles in Charles E. Blaney's new play, The Curse of Drink, which had its initial production at Blaney's Theatre, Newark, last night.

The report that Wright Lorimer had disbanded his Shepherd King company and that his plans for the future were uncertain, is erroneous. The production is booked for next season for a period of thirty weeks in six of the largest cities.

N. C. Goodwin before sailing for Europe secured an option on a plot of ground in the theatre district, the location of which he did not divulge. Mr. Goodwin says he will have a theatre of his own in three years.

Charles A. Morgan, immediately after closing with Sherlock Holmes, left for Delmar's Garden, St. Louis, where he will play this Summer.

Mrs. H. C. De Mille has just closed a contract with Percita by which she is to have full control of all of her engagements for a term of five years. Percita is recovering from her recent accident in Cleveland.

Burt G. Clark has joined Liebler and Company's Mrs. Wiggs of the Cabbage Patch, to play Uncle Wiggs.

OBITUARY.

Mrs. Cady Howe, who was widely known in the profession as Annie Leslie, a half century ago, died in this city on May 16, at the age of eighty-one years. Mrs. Howe was born in Cambridge, Mass., and made her early appearances as a concert singer in and near Boston. Jerry Hallert, brother-in-law of P. T. Barnum, heard her sing and was greatly attracted by her. He persuaded her to come to New York, and shortly afterward they were married. Mr. Barnum was so delighted with her voice and her beauty that he engaged her to sing between the acts at his Ann Street Museum. She soon became a great favorite there. When Mr. Barnum opened his museum in Philadelphia Miss Leslie was sent there, and after singing between acts for a time, she became a member of the regular stock company. She appeared at the Philadelphia Museum until it was destroyed by fire in 1851. In 1855 Mr. Hallert died. Miss Leslie retired from the stage and made her home with Mr. and Mrs. Barnum in New York. She died of an aneurism, however, and again took up her work as a concert singer. Two years later she married Cady Howe, advance agent of Barnum's Circus, who died four years ago at the age of eighty-five. She is survived by two daughters. The funeral services were held last Wednesday evening in Brooklyn. The remains were taken to Cambridge and were there interred beside the grave of her husband, Mr. Howe. Mrs. Leslie was a friend of many years standing, was present at the funeral ceremonies.

Hudson Langdon, once an actor and in recent years

the lecturer at Huber's Museum, killed himself at his home in this city, on May 17, by inhaling illuminating gas. He had been in poor health for some time, and in March last he suffered a mental lapse that resulted in his suicide. Mr. Langdon was born in Guilford, Surrey, England, about sixty-eight years ago. He came of a theatrical family and in his youth was a close friend of Henry Irving. The two played together for several seasons in the theatre, and it was a boast of Mr. Langdon's in his latter years that he received a larger salary than did Sir Henry. In the late sixties Mr. Langdon came to America and for a number of years he was a member of the Human Dramatic company playing in Canada. Fifteen years ago he abandoned the stage to become the lecturer at a dime museum in Philadelphia. After two years there he was engaged for Huber's Museum, and there he remained until he broke down in health two months ago. His command of language and his ingenuity in improvising verses made him quite a celebrity in his peculiar field of work. He possessed a marvelous memory, and it is said that he knew a number of Shakespeare's plays by heart. He is survived by a widow and two married daughters.

Mrs. George F. De Vere, who was widely and favorably known to a past generation of playgoers as Nellie Mortimer, died in St. Vincent's Hospital in this city on May 23, after undergoing an operation for cancer. Mrs. De Vere was born in England sixty-four years ago, and came to this country with her husband in 1863. Both were highly successful and after playing for some time in the stock companies of the South and West they established themselves in the esteem of the New York public. Mrs. De Vere appeared in support of Lester Wallack, Edwin Booth, Lawrence Barrett, Edwin Adams, and E. L. Davenport, and she was for seven years a member of Augustin Daly's company.

Barney W. Bevin, a nephew of the late Barney Williams, died at his home in this city on May 3. Mrs. Williams, his aunt, was devotedly attached to him and is in deep sorrow over his death. The interment was made in Greenwood Cemetery on May 11.

Herman Brode, who for the last four seasons was the director of the orchestra at the Grand Opera House, died in Mount Sinai Hospital on May 18 of a complication of diseases. He had been ill only five days.

Mrs. Christine Herrick Van Vechten, the mother of Ed Van Vechten, and widely known among members of the profession, died in Jersey City on May 4. Francis Hall Markham, an old violinist, of Orange, N. J., died in that town on May 18, aged seventy-one years.

Colonel Robert Girard Mitchell, a cousin of Edwin Booth, died at Atlantic City on May 19, aged eighty-one years.

Eugene Canfield, whose death on May 4 was recorded at the time in THE MIRROR, is survived by his widow, who is known professionally as Sadie Miller.

MATTERS OF FACT.

Gertrude Andrews, the successful writer of a number of plays, has just completed several sketches for vaudeville purposes. Judging from the merit of her longer efforts, these short sketches should be a success on the vaudeville stage. Professionals intending to enter this field would do well to communicate with Fred G. Andrews, 1356 Broadway.

Mary Bankson, who is engaged in Summer stock work until Sept. 4, invites offers after that date for character business with first-class enterprises. She may be addressed in care of this office.

Marie Steers and Baby Beatrice finished a season of forty-two weeks why? Why? Love in Boston on May 7, and have returned to the city. Baby Beatrice was a leading feature with the attraction.

Clara Throppe, who closed her starring tour, owing to the Iroquois Theatre fire, having six weeks of time immediately after the fire in Chicago, has been playing vaudeville and will close her season in this field on May 28. She is open to consider offers for the coming season. She controls the American rights to two English plays that have not been seen in this country.

Special Summer rates are offered at the La Grange, 141 West Forty-third Street, New York. George C. La Grange will cordially welcome the profession and visiting managers at his seaside hotels, Columbia, Arverne, L. I., and Seminoles, Far Rockaway, L. I.

A small repertoire opera company, complete in costumes and orchestration, wants to play Summer and traction parks. Charles E. Stout, 300 West Thirty-fifth Street, should be addressed for particulars.

Sam Gross and Louis Pincus have again joined hands and would be pleased to hear from any acquaintances.

Manager A. R. Felton, of the New Curtis Theatre, Denver, Col., has six hundred opera chairs in the best condition, which he will sell cheaply.

The One-Night Stand Booking Exchange, Dan S. Vernon, representative, with offices at 1451 Broadway, can book a complete route in the best one-night stands for reputable attractions.

A woman amateur is offered an interest and a strong ingenuit part in a comedy by C. Jefferson Peck, Jr., care Aldine Hotel, this city.

Mrs. Josiah Cratty, Oak Park, Ill., has a beautiful Persian cat which she will sell for \$100.

George Moore, stage-manager of the People's Stock at the Bush Temple, Chicago, will return to his home in Erie, Pa., at the close of the season.

Melvin G. Winstock has been elected general counsel for the Perin Amusement Company.

Harry K. Hamilton and Helene Reicksa recently closed with Conroy and Mack's Comedians, having been with them all season.

Blanche Adams, who is but nineteen years old, and in her third season, has met with remarkable success in the title role in The Singing Girl.

Margaret Neville, a clever leading woman, who has just closed with the Aubrey Stock (Eastern), will be starred at the head of her own company next season, under the management of William Cradock. Miss Neville first came to prominence with the McLean-Tyler company several seasons ago, with which organization she easily shared the honors with the stars in their several productions. A good line of royalty plays has been secured, and an adequate production will be given each piece. Time in the best cities only will be booked.

M. E. Floria, first tenor of the Scala, Milan, Italy, and a successful vocal teacher in the principal cities of Europe, has a studio in the Slater Building, 7 West Forty-second Street, this city, where he will instruct in the correct method of singing, employing the truest Italian methods. He will coach pupils for opera, concert or church work.

Aff. Grant, who has just closed a two seasons' engagement with the Nancy Brown company, is open for the coming season. Character comedy parts are his forte. He should be addressed in care of Weber and Rush.

Capable people are wanted to complete the American Stock, which will play a Summer engagement at Sioux City, Ia. Oliver Martell is engaging the company.

Walton's Transfer, which has offices at Room 2, 1358 Broadway, is one of the best equipped establishments to haul and handle theatrical scenery and baggage in the city. Its already large trucking department has recently been augmented by the addition of a number of new wagons. Mr. Walton will undertake a contract at short notice and give excellent service.

The Grand Opera House at Panama, Ill., a ground floor house built in 1896 on modern lines, is offered for sale on easy terms to the right person. Particulars can be secured by applying to J. F. Given, Decatur, Ill.

A woman well known in the legitimate wants a monologue to use in vaudeville. Clever sketch writers should address "N. E. S." suite 12, the Lorraine, Thirty-sixth Street, Chicago, Ill.

The latest and newest creations in hats, adaptable for street or stage wear, are offered at sacrifice prices for a short time at the Maison Bernard, 214 East Fourteenth Street, this city. The profession are especially invited to call.

Sunday nights are always big paying dates at Appleton, Wis., and a few high-class attractions are wanted for these nights.

Peck and His Mother-in-Law, which was out last season, will go on tour next season under the management of Pine and Kelly, who have provided new scenery and effects for the production. The production is being booked in the big cities only by H. J. Gates, at the Olympic Theatre, this city.

Only the best in repertoire is wanted for the week of August 15 at the Looper Opera House, Williamstown, Conn., by Manager J. H. Gray.

Thomas Dickinson, who is the author of The Indiana Schoolmaster, a rural melodrama, wants to hear from a reasonable manager, as he has a liberal proposition to offer.

A new method to take off flesh without resorting to dieting, drugs or violent exercise is advertised by "Yogi Method," care this office.

Eugene Moore will be the leading man of the Thanet Stock, Milwaukee, during the Summer. He has not signed for next season.

Mark E. Swan, whose pen has been very busy, has evolved a number of new plays which would interest producing managers. His address is 114 West Fortieth Street.

Mary Holmes, playing ingenuit and juvenile roles, is engaged for season 1904-5, communications addressed in care of this office will reach her.

THE FOREIGN STAGE

LONDON.

A Seething Week in the Courts—Sunday Plays and Projects of Theatre Persons.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, LONDON, May 18.

We have again had what might be called a seething week, full of all sorts of volcanic newspaper correspondence, police-cases, county court summonses, and the higher litigation. In the other kinds of courts we have had some very strange cases. For example, Motorist Edge was summoned to show cause why he should not pay for some very extravagant dresses which had been ordered by his wife, who is known to the stage as Marguerite Cornelle. The magistrate ruled that Marguerite would have to pay for them herself. Next, a Lyric theatre chorister, brought an action against the Davis Productions, Limited, alleging that owing to that management making her wear a wrong pair of boots, she had met with an accident, involving much cost and suffering, and this case the worthy beak or cauliflower head (as the Artful Dodger would call him) awarded the plaintiff £125 damages. In another case an actress brought an action against Wilfred Cotton (Ada Reeve's husband) who had engaged her to play two characters in The Light That Failed, and then gave her notice without letting her play either part. In the case the plaintiff was not successful, although she gave a very excellent performance of these characters in court before the learned Judge. The poor girl certainly has a grievance, but she lost it on a technical point.

Another case was in the Police Court, and was very peculiar. In this, a young man who gave his name as Ralph, and stated that he was the son of Julian Ralph, the late esteemed war correspondent, was charged with having defrauded Ethel Clinton, a minor actress, of a diamond ring. The prisoner was alleged to have worked this arrangement by means of a pretended exchange, while the fair Ethel spread a table full of priceless jewels before him, for the purpose, as it was said, of enabling him to put these jewels into an interview which he said he was writing. What, with the strangeness of the charge, and the fact that it has not yet been settled, I can, of course, say no more about it. In case, however, you should wonder why that this minor actress was able to display such a wholesale assortment of priceless gems, I may tell you that she recently inherited a large fortune and numerous race horses, and with these race horses La Clinton threatens to outvie the racing fame of La Langtry.

In the higher courts there has also been an action as to whether Oscar Asche and Otho Stuart (or rather their financial backers) should, or should not, obtain possession of the Adelphi Theatre to start a season there in the Fall. Asche, Stuart and Company gained the verdict, and therefore the due course will present there a play written by one Fagan, and entitled The Prayer of the Sword. In the meantime I may tell you that The Earl and the Girl is still doing enormous business at the Adelphi.

To still further add to the general excitement, there has been shod upon us a mysterious pianist one, Mile. Nydia, who, at the Hippodrome, plays any piece of music that may be produced without seeing it, she being heavily blindfolded the while. Among other things she has played in musical morceaux which had only just been specially written, and were therefore utterly unknown to Nydia, was that popular composer, Edward German, who presently admitted that he was flabbergasted. We have also had some excitement over the discovery over a long-lost "Rule Britannia" score by the late lamented Wagner. Likewise, quite a rash of interviews have broken out on the face of journalistic London concerning the newly arrived Prince of Wales company.

To still further mix up matters, there has been additional correspondence (mostly of a quarrelsome kind) concerning the disgraceful boozing business in connection with Sir Charles Wyndham's latest production. Upon one point, however, all the arguers in this matter think, as I said in my last epistle, that Sir Charles was foolish to enter into an argument from the stage with the rowdies concerned. Also, of course, all true playgoers are united in denouncing all such disgraceful behavior. Indeed, I have to tell you that even Whitechapel, the supposed lowest part of London, is quite ashamed of such proceedings at the West End, which is the supposed highest part of this metropolis.

Owing to wholesale postponements setting in early in the week, we have only been able to sample two new plays, instead of about eight. These two were farcical comedies, namely, The New Housemaid, at the Crown Theatre, Peckham, and The Money-Makers, at the Royalty. The New Housemaid is another of the many variants of Charles's Aunt, and has been written by Charles Windermere, who for a long time successfully toured in Penley's part in that record-breaking piece. The author acts very funny as the new housemaid, who is really a timid young man femininely disguised for the nonce, because he has reason to believe that he is being chased by sundry detectives because of his startling likeness to a very dangerous burglar. The other characters were also very well sustained, and indeed the play promises to achieve the same measure of success in the London and Suburban theatres as it has already achieved in the provincial ditto.

The Money-Makers is a three-act farce by George Rollit, who writes for that bright weekly, The Pelican, and is also the author of several of Marie Lloyd's successful lyrics (and shall I say successful?) lyrics. Rollit's play is really a rollicking mixture built around a distinctly funny idea. There are two heroines, each of whom is anxious to marry the youth of her choice, but each is unable to do so, for the fact that their respective sweethearts, as well as themselves, are what is called in the British slang of the day, "stone-broke." These girls, therefore, incited by a housemaid of sporting proclivities, start a sort of secret betting agency, promising to send out winners for five shillings each. They at once do a roaring trade, when suddenly the news goes forth that the horse which they had been sending out as a "cert" had been scratched a good while before the race, and that they are, therefore, fraudulent merchants! Much uproarious merriment results from their sufferings in this matter, and before all is finally explained and put right the audience was admirably acted, especially by Sydney Brough and Clarence Blakiston, as the light comedy heroes; Mark Kingborne, as a Scotch uncle; Lettice Fairfax and Muriel Ashwyne, as the two lady bookmakers, and Claire Romaine (daughter of the late Teddy Solomon) as the sporting housemaid.

Marie Tempest and company have just arrived in London. So has J. E. Sullivan, W. S. Gilbert, satisfied with the success of his new clown comedy at the Garrick, has gone to take the waters at Wiesbaden, and (glorious news!) Marie Corelli has had her Stratford-on-Avon mansion beautifully redecorated! So glad!

The Savoy is about to be reopened under the management of C. W. Somerset, who will produce a new comedy called Dear Uncle Matthew, adapted from the French by Sidney Dark. Mrs. Lewis Waller, who has just given her 2,000th performance of Zaza, has secured a new play called The Brothers Gatti, written by J. Denton. The titled Mrs. Jack, written by Charles Frohman, were to have been produced at the Vaudeville in the Autumn a new play by Captain Marshall. As the captain, however, is too busy to finish this piece, the brothers and Charles have selected instead a comedy by Cosmo Hamilton entitled The Catch of the Season.

You will be sorry to learn that Ellen Terry has been very ill, but you will be glad to learn that this morning she is reported better. I regret to have to announce the deaths this week of two popular actresses—namely, Maggie

Hunt and Jennie Owen, and one popular music hall manager, Herbert Sprake, who was a nephew of that long popular Irish comedian, Sam Collins. Beerbohm Tree has just notified me of the last night of The Darling of the Gods at His Majesty's. In about a fortnight he will start a series of Shakespearean revivals, including Twelfth Night, A Midsummer Night's Dream, Richard the Second, and Julius Caesar. In these he will introduce his daughter Viola to London playgoers.

By the by, the good Beerbohm has just arranged to lend his theatre for the long-talked-of Clement Scott matinee, which is now fixed for June 22. As might be expected from so deserving and important a cause, the programme will be of the most attractive character. George Alexander, Arthur Boucher, and John Hare will each appear in new characters, and Sir Henry Irving will make his only London appearance this year.

The death of Nellie Farren cast a gloom not only over the theatrical profession, but also over troops of playgoers who have held her in affectionate remembrance ever since ill-health compelled her to retire from the stage, thirteen years ago. Poor Nellie—"Our Nellie"—as everybody called her, proved for nearly five-and-twenty years at the variety that she was the greatest burlesque actress of the latter part of the nineteenth century. And she has never yet been replaced. I had known the bright little woman for many years, indeed, with Richard Butler (now editor of the London Referee) it was my privilege to write Monte Cristo, Jr., and other "Richard Henry" pieces for her and for poor Fred Leslie, who also has not yet been replaced. Ever since her retirement Miss Farren had been sorely afflicted, but when I saw her only a few weeks before her death, she was as bright and alert as ever, and was heartily enjoying the play to which she had as it were, to be carried. Her funeral at Brompton Cemetery was attended by a huge concourse of fellow-professionals, private friends and sympathizers. It took three funeral hearses to carry the flowers alone.

We shall be especially busy next week with new plays, so in your next MIRROR kindly save a good deal of space for the overworked but optimistic GAWAIN.

JOHANNESBURG.

Success of Daniel Frawley and James Welch Companies Other Attractions.

(Special Correspondence of The Mirror.)

JOHANNESBURG, SOUTH AFRICA, April 6.

The Daniel Frawley American Dramatic company commenced its Johannesburg season at His Majesty's Theatre recently with Madame Sans Gene, and scored a distinct success. The principals were called by the curtain and each of each act. Mary Van Buren proved herself an exceptionally clever actress in the title-role, her spirited portrayal of the character eliciting frequent outbursts of genuine applause from the large audience. Wallace Shaw, as Fouché, was responsible for a dignified and convincing study. Harrington Reynolds was well cast as Lefebvre. His was a very fine performance. Daniel Frawley's Napoleon was a remarkable, thoroughly artistic creation. The other characters were ably sustained by Jeffrey Williams, Hugh C. Buckler, George Haasell, Gaiway Herbert, Robert Rey, R. J. Amory, Charles Ashley, and Harry McLennan (stage-manager). Christine Hill, Blanche Douglas, Belle D'Arcy, and Eva Dennison. The scenery and dresses were most elaborate. The drama was admirably presented. The first presentation in this city of the original version of Sherlock Holmes followed. The leading part in Conan Doyle's story was admirably played by Mr. Frawley, whose performance fully realized the idea one forms of the author's creation. The star offered a splendid portrayal of the astute and alert detective, acting with fine effect in the successive encounters with his deadly rival and hirelings. The role of Moriarty was sustained with marked success by Wallace Shaw, whose dramatic and forceful style was most convincing. Eva Dennison made a charming Alice Faulkner, her rendering throughout being sympathetic and attractive. Gaiway Herbert hit off amusingly the mannerisms of the cockney cracksmen, Sydney Prince. Harrington Reynolds emphasized the brutal character of James Larrabee, whose congenial wife, Madge Larrabee, was ably portrayed by Miss Van Buren. All the minor roles were in capable hands. The play was very well mounted, and the stage effects were most effectively carried out.

The American Dramatic company, as was Mr. Frawley's third offering, its presentation at the hands of this excellent company was a triumph of dramatic art. It is a fine play, giving all the members of the company plenty of scope to display their talents. As Lieutenant Denton Mr. Frawley played with a soldierly manliness and quiet earnestness that carry conviction; his cool demeanor and ardent love-making were delightful. Jeffrey Williams portrayed the kind-hearted but honest and loving hero, a character actor of no mean ability, and Christine Hill is capital as Mrs. Canby. Harrington Reynolds looked and acted the part of Colonel Bonham to perfection. As the villain, Hodgman, Hugh Buckler depicted all the coarseness of that character's nature most effectively. J. R. Amory gave an amusing study of the part of the eccentric Dr. Fenita. Eva Dennison is sweet and girlish as Bonita, and her success is well deserved. As Estrella Miss Van Buren plays a difficult part in a highly efficient manner. The stage management was perfect. Arizona was undoubtedly the hit of the Frawley season.

James Welch, the clever London comedian, and a specially selected company, under the direction of Sams and Nelson, made their Johannesburg debut recently in The New Clown, and scored a most emphatic triumph. James Welch, as Lord Cyril Garston, the new clown, and James completely convulsed the audience by their humorous performance. A more artistic comedian than Mr. Welch has never trod the boards of a South African theatre. As Rosie Platt, the circus girl, Estella Winwood was charming. D. J. Williams, as Thomas Baker, caused plenty of merriment. Alexander Calvert, as Captain Jack Trent, and Lloyd Earle, as Pennyquick, were acceptable in their somewhat small roles. Special mention must be given to "Ping-Pong," the fat and donkey. The New Clown is by far the funniest farce-comedy staged here for many a long day. This company scored another hit with one of the latest London successes, Cousin Kate. The theatre was packed to the doors, Johannesburg society turning out in force to see Sadie Jerome, formerly a favorite vocalist on the American vaudeville stage, and now a prominent member of society in this city, having married a well-known member of the local stock exchange some five years ago. Miss Kate, on her appearance she was greeted with a storm of applause, which was renewed several times as the piece progressed, and it was deserved, every bit of it, for her acting was delightful. Miss Jerome was the recipient of no less than five bouquets on the first night. Of course James Welch as Heath Desmond was a host in himself. Another outstanding portrayal was that of Alice Mansfield as Mrs. Spencer, a widow. It was a character study that would be difficult to duplicate. Cousin Kate is preceded by a curtain raiser called The Man in the Street. In this clever sketch Mr. Welch showed conclusively what a remarkably brilliant and versatile actor he is. Sams and Nelson played a trump card by bringing Mr. Welch to this country. Other comedies to be presented during this engagement are: In the Soup, When We Were Twenty-one, The Wrong Mr. Wright, A Wild Rabbit, and Why Smith Left Home.

At our only variety theatre, the Empire, several exceptionally clever turns have been included recently—namely, Marzella, with her trained cockatoos, macaws, ravens, etc.; the Marvellous Lukushima Troupe of Japanese; the Valdares, American trick cyclists; Romilda Sisters, tight wire equilibristes; Lillian Lowe, ballad vocalist; Ruby Wentworth, vocalist and dancer; Beattie Lindon, serio-comic and dancer; Little

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Barney, Scotch comedian; the bioscope, showing the Marie Antoinette pictures, and last, but by no means least, Burt Shepard, the American comedian and tale teller, who has made a tremendous hit.

Wheeler's new opera house, Pretoria, was opened Feb. 27. Ada Crossley and a concert party were the opening attractions. George Giddens Are You a Mason company followed Feb. 29 for a three weeks' engagement.

The Robert Brough Comedy company are at the Good Hope Hall Theatre, Capetown, presenting a repertoire of the latest London successes—The Marriage of Kitty, A Clandestine Marriage, The Light That Failed, etc.

Sams and Nelson's Comedy and Dramatic company are playing Old Heidelberg at the Capetown Opera House. J. M. DOBSON.

AUSTRALIA.

The American Element Entering Largely into Amusements.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., April 6.

Theatrical business in Australia is decidedly on the up grade, and it is noticeable how largely the American element is entering into the Antipodean world of amusement. There can be no question that in future American musical comedy and romantic drama, interpreted by capable American artists, will enjoy a permanent place on the Australian stage, whatever may be the experiences of star performers supported by unsympathetic local companies or of minor traveling troupes. Australians have no prejudices, and where good American companies during previous seasons have failed the trouble can generally be traced to defective management and advance arrangements. Where definitive terms have not been arranged with responsible and reputable local men like J. C. Williamson, the risks of failure are increased; but with an experienced manager and a thoroughly good advance agent, an independent company of sterling merit always possesses a reasonable chance of success. The George Stephenson company affords the latest illustration of this.

Bland Holt, after a prolonged season at the Melbourne Royal, returned to Sydney at Easter, when he produced The Great Millionaire at the Lyceum. At the conclusion of his term, somewhere about Easter, 1905, Bland Holt will give place to William Anderson, who migrates from the Sydney Lyceum, which will be occupied by George Muirgore. This looks as if the Sydney Royal were destined during the next few years to become the home of sensational drama.

The Easter novelty at Her Majesty's, Sydney, was The Admirable Crichton, in which the leading part was sustained by Cuyler Hastings, who, with the company supporting him, has returned from New Zealand. Maud Jeffries and Julius Knight, previous to their departure for Melbourne, appeared in The Sign of the Cross, the popularity of which remains undiminished.

At the Sydney Criterion The Two Mr. Weatherbys has been successfully produced by the Hawtrey company, which has been considerably strengthened.

The Willoughby and Geach company opened at the Sydney Palace at Easter.

Previous to replacing Bland Holt at the Melbourne Royal, William Anderson has been producing The Face at the Window and The Ladder of Life at the Sydney Lyceum.

The Permans have concluded a successful pantomime season at the Adelaide Royal, and were succeeded by the Majeroni Dramatic company in The Flying Scud.

Williamson's London Gaiety company opened at the Princess's Theatre, Melbourne, with Three Little Maids.

Fred Graham has organized a musical comedy company in Sydney for a tour in New Zealand, underdressed by the keen competition in that country. The other day there were no less than fifteen advance agents in Auckland alone.

The Darling of the Gods, long in active rehearsal, was produced at Her Majesty's, Melbourne, on Easter Monday, under the direction of Mr. Varner, who superintended its production in London. The principal members of the cast were as follows: Yo-San, Maud Jeffries; Kara, Julius Knight; Zakkuri, E. A. Warburton; Saigon, Arthur Wontner; Shushoo, George Chalmers; Kato, Eardley Twiner; Migaku, Herbert Leigh; Rosy Sky, Rose Pendennis; Setsu, Olive Noble; Kaede, Marie d'Alton.

Pete Hughes, who has been associated with J. C. Williamson for over twenty years as manager of touring companies, has had complimentary benefits tendered him in Sydney and Melbourne previous to taking a six months' well earned holiday in America.

The run of The Country Girl in Sydney and Melbourne extended over 136 nights. It was followed for a week by Ma Mie Rosette, introducing Hugh Jackson, William's new baritone.

At the Melbourne Princess's, Willoughby and Geach found A Stranger in a Strange Land a trump card.

One of William Anderson's touring companies is at Auckland with Her Second Time on Earth and other sensational pieces.

It is now definitely settled that Sir Charles Wyndham will visit Australia at an early date, taking in America on his way.

George Stephenson has been doing good business with Mama's New Husband in Brisbane, where Charles J. Stone and Olive Evans have become warm favorites.

New Zealand dramatic critics speak highly of Cuyler Hastings in The Light That Failed, which is stated to be the best play in the repertoire of the company headed by him.

John F. Sheridan is in Tasmania. He will subsequently visit South Australia and Western Australia, leaving Fremantle in June for South Africa.

Dan Barry has been well patronized during his stay at Her Majesty's, Brisbane.

The London Comedy company, engaged by J. C. Williamson during his visit to the British metropolis, opened at the Adelaide Royal at Easter with The Marriage of Kitty.

Charles Holloway is playing at Wellington, New Zealand.

Williamson's Royal Comic Opera company commenced a New Zealand tour at Dunedin March 28, The Country Girl being included in the repertoire.

OVERHEARD ON THE PIKE.

Mr. Easy—"Why should people visiting the Exposition at night use more Allen's Foot-Ease than in daytime?"

Miss Foote—"Because under the brilliant illumination of the grounds every foot becomes an acre!"

Mr. Easy—"Fair only fair! Pray, conduct me to the nearest drug store and I promise never to accept a substitute for you or for Allen's Foot-Ease."

FOOT NOTE—The train will be made one in June."

PA.—WASHINGTON.

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PA.—LANCASTER.

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IN BROOKLYN THEATRES.

The third Summer season of comic opera will be inaugurated this week at the Orpheum Theatre with a production of The Fortune Teller. Popular series will prevail as usual. The second week's offering will be The Wedding Day.

During the past week a number of protests against the Sunday night concerts at certain theatres were made by clergymen of Brooklyn, based upon the alleged immorality of the acts presented. "There will not be a single Sunday show in this borough when I get through," says Dr. Cortland Myers, one of the most enthusiastic members of the anti-Sunday amusement crusade. Manager Percy G. Williams has replied hotly to the attack of Dr. Myers. Manager Williams has been giving the free use of the theatre on Sunday afternoons to the Young Men's Christian Association, and on one occasion Dr. Myers came to the Orpheum to address a meeting of the young men. Deputy Police Commissioner Farrell said that he would give instructions to the police to see to it that the Sunday concerts would be conducted in accordance with the law. Manager Williams said that he would give Sunday concerts as usual.

Interest in the two Shakespeare plays by the Ben Greet players at the Medwood Club on Tuesday afternoon and evening under the auspices of the Brooklyn Institute. As You Like It is to begin at 3 p.m., and A Midsummer Night's Dream at 8:15 p.m.

The Bijou Theatre closed its doors last week, and the Spooners said farewell to the big audience which filled the theatre to its capacity. The theatre will remain closed until Aug. 22. Mrs. Spooner and her daughters will visit her home in Centerville, Ia., and later make a visit to St. Louis and a trip to Denver. There will be one more performance in the Bijou Theatre, a benefit on Tuesday evening for Treasurer George Davidge, who has been ill for a number of weeks.

At the Columbia Theatre, which closed for the season last Saturday night, a testimonial benefit is to be tendered Treasurer Gus Collins next Saturday evening.

The Broadway Theatre is closed for the season. The Heart of Maryland was scheduled for this week, but Manager Teller failed to secure the play. The new Broadway's short season was profitable.

Harry Morris returns to the Star Theatre this week in his Night on Broadway. The piece is much above the average at the burlesque theatres.

Beginning next Saturday, Dreamland will have its own line of steamers making regular trips daily between Harlem, Twenty-third street and the Battery, Manhattan, and Dreamland's pier at Coney Island.

VINCENT R. KIRK.

JANE CORCORAN IN PRETTY PEGGY.

Jane Corcoran, who has been doing excellent work during the past few seasons, will be starred next season by Arthur C. Alton and J. Emmett Baxter, who have secured the entire production of Pretty Peggy. The play will be produced with every detail which characterizes its presentation at the Herald Square Theatre, New York, and the Grand Opera House, Chicago. A special effort will be made to have the company first-class. The rights for the play have been secured from its author, Francis Aymer Matthews, and the scenic and mechanical production has been bought from William A. Brady, the original producer. The season will open late in August in the West, and will extend to San Francisco, where two weeks' engagements will be played in November. A Southern trip will also be made. Miss Corcoran is specially well known in the South and West, and as the play has never been seen in those sections a deal of interest will be aroused in its coming.

DATES AHEAD.

(Received too late for classification.)

BURRILL COMEDY (Chas. M. Burrill, mgr.): Danville, Ill., May 23-28.

BURRILL STOCK (Chas. M. Burrill, mgr.): Springfield, Ill., May 8—Indefinite.

LONDON GAIETY GIRLS (Chas. W. Grant, mgr.): Montreal, Can., May 23-27.

LYRIC OPERA (Harry Leaville, mgr.): Jonesboro, Ark., June 2-4. Pine Bluff 5-11, Greenville, Miss., 12-15. Jackson 16-18. Nashville, Tenn., May 23-28.

NORTH BROTHERS' COMEDIANS (F. C. Carter, mgr.): Denison, Tex., May 23-June 4.

ROBINSON'S JOHN, CIRCUS: Sunbury, Pa., May 28.

SOUTHERN E. H.: Denver, Col., May 23-28.

THE SHOW GIRL: Cleveland, O., June 6.

TIOHY COMEDY: Aurora, Ill., May 29—Indefinite.

THE TENDERFOOT: St. Louis, Mo., May 23-28.

UNCLE TOM'S CABIN (Stetson's): Bristol, Pa., May 25. Tacony 26. Heliostown 27. Alberts 28. Pine Grove 30.

WALLACE'S CIRCUS: Joplin, Mo., May 26.

WINNIE'S BROTHERS' OWN (Frank Winnie, mgr.): Grand Rapids, Wis., May 23-28. Oshkosh 29-June 5. Kenosha 6-12.

OPEN TIME.

MICHIGAN.—Battle Creek—Post Theatre, May 30, 31, June 1-4, 6-9, 14-16.

OHIO.—Kenton—Dickson's Grand, May 30, 31, Sept. 1, 2, 5-7, 12-14, 19-23, 26-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.

WEST VIRGINIA.—Martinsburg—Central Opera House, May.

Born.

JEANCON.—A son, to Mr. and Mrs. Jeancon (Emma Abbott De Bold), Colorado Springs, May 10.

Married.

PEARCE-PHILLIPS.—At Kansas City, Mo., April 19, by Rev. Stewart Smith, at St. Mary's Church, Kinzel Pearce and Maudie Phillips.

Died.

BECKS.—George Beck, in St. Louis, Mo., on May 17; aged 69 years.

BRODE.—Herman Brode, in New York city, on May 16, of a complication of diseases.

DE VERE.—Mrs. George F. De Vere (Nellie Mortimer) in New York city, on May 21, of cancer; aged 64 years.

HOWE.—Mrs. Cady (Anna Leslie), in New York city, on May 16; aged 81 years.

HUMPHREYS.—Joseph Humphreys (Murphy) on the steamship "St. Louis," off Newkirk, on May 20, of consumption; aged 43 years.

LANGDON.—Hudson Langdon, in New York city, on May 17, of apoplexy; aged 68 years.

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With his novel Monologue in ENGLAND, IRELAND, SCOTLAND and

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A Big Musical Act in One.

Palace of Amusements, Kalamazoo, Mich., May 23.

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WATERMELON GIRLS.

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Birds of a feather flock together.

So the wise once say.

We are "BIRDS" without feather.

But will stick together.

And be the real thing some day.

P. S.—"Three Men"—You roll up the side wall

and we will take down the stage



JOE
MYRA
BUSTER

KEATON

Small Buster Keaton in the corner set
"A big slice of Syndicate pie."
"What's that in your cheek?" said his
"Paw."
"It's a week," he replied, as he winked
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Week May 29, Fairview Park, Dayton, Ohio; June 6, Spring Grove Park, Springfield, O.; June 13,
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HUGHES

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Summer stock. Open Vaudeville season Sept. 11 at Kansas City.
Booked solid till May 1, 1905.

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"The most diverting turn at the Hippodrome is the American Juggler, W. C. Fields. His manipulation of
India rubber balls is the funniest thing we have seen for many a long day."—The Sportsman, London, April 7.
Hippodrome, London, until May 28, then on tour.

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Lucier and others. New sketches recently completed for Russell Bros., Nichols Sisters, and others.
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and in this it was decided that a man has a right to alter or hoot, as long as he does not create a downright panic, and "Mr. Hooter" was discharged without any fine or punishment. I have played Kibberfeldt, and can easily say, without fear of contradiction, that if there ever was a hooting audience, and a good one, give me Kibberfeldt. One poor juggler on the bill with me at the Salamander Theatre had the misfortune to miss several of his tricks, and the way the audience managed to inform him of their disapproval was something to be remembered.

On March 15 an Italian gentleman named Guido Puggioni was arrested in Düsseldorf, and gave as his profession "Music Hall Artist." On being searched it was discovered that he was a performer or "artist," but that his abilities were used to make false 100 lire notes, and he had quite a bunch with him. After a deliberate trial he was given a four years' contract by the judges, and is liable to be prolonged four more, as the French police are waiting to hold a confab with him.

In the large hall Zum Schwarzen Bär, in Nimsch, a traveling theatrical company, under the management of Rudolph Mohr, was going through the first act of a play when Pauline Emile Hasda placed a revolver to her head and shot and killed herself just at the finish of the act. It created a terrible sensation, and the performance ended right there and then. Disappointed love was given as the cause.

The enterprising "promoter" Ksanowsky, who successfully performed the so often attempted "Vanishing Manager-With-the-Week's-Receipts" trick, was arrested in Riga, Russia, while attempting to repeat the trick, and is now in durance vile. Not because he did not pay the artists' salaries, but because he failed to deposit the required "securities" with the Russian police.

A great many of the English newspapers headlined the death of La Belle Tortajada, but the lady can repeat Mark Twain's celebrated remark that the humor of her death was "grossly exaggerated." It was the German soubrette, Olga Viarda, that shuffled off her mortal coil. Pauline Viarda will be cremated in Hamburg.

In Berlin the Circus Schuman has been drawing packed houses with their wrestling championships, the finale dwindling down to Jacobus Koch, Heinrich Eberle, Bech Olsen, and Omer de Bouillon. From what I know about these German wrestling competitions, it is certain that Eberle will win with Koch a good second, and possibly Bouillon a good third. The Berliner Panopticon has followed suit, and has another wrestling championship. They have challenged the Circus Schuman folks to compete with them, but this is only a cheap scheme to obtain free advertising, as all the wrestlers in Circus Schuman dare not do any wrestling outside of the circus building.

Herr H. Fahrenkamp, the old-time variety agent from Cologne, after several disastrous attempts at playing at "Manager," has been compelled to close up shop, and has returned to his old business. He is at the old stand, Barbarstrasse 19, in Cologne.

The Four Milons have found a suitable man to take the place of their partner, who died in Chicago, and are now working at the Wallhalla in Weisbaden. Wood and Bates, Taciana, and Paul Minder Looping the Loop are the features of the Apollo Theatre in Düsseldorf.

Once more has Ida Fuller lost a case trying to stop a "fire dancer" named De Dio, who was at the Apollo Theatre. At the Court it was found that the only way to come to a decision would be to see the performance, so a special show was arranged, and the judges decided that there was no infringement on Miss Fuller's patent, as the material was not secured in the same manner as in the patent shown, so the case was given to the defendant. The last time Miss Fuller lost the same sort of a case was in Berlin, when she tried to stop an act called "She; or, the Four Elements" from appearing.

Stuart, the male fiddler, is playing a re-engagement at the Apollo Theatre in Nürnberg. The Baggesens are making a terrific hit in Denmark and Sweden. As Carl Baggesen is a Dane, he is being featured as "the funniest Dane that ever put on funny clothes," so the Stockholm Tidningen of March 2 says.

HARRY HODGSON.

M. S. BENTHAM'S BENEFIT.

A large array of headliners voluntarily tendered their services for M. S. Bentham's benefit on Sunday evening last at the Grand Opera House. The artists appearing have all been exclusively controlled and booked by Mr. Bentham during the past season. Among the performers were George Primrose and Foley Boys, Eddie Foy, Aubrey Bourcigault, Emma Carus, Elsie Fay, William Gould, Billy B. Van and Rose Beaumont, Hengler Sisters, Ethel Levey, Rosario Guerrero, Cole and Johnson, Ernest Hogan, Rooney and Francis, Ford Brothers, Raymond and Caverly, Maddox and Wayne and Bailey and Madison. The stage was under the direction of Barney Fagan, assisted by Charles J. Fitzpatrick.

VAUDEVILLE IN BROOKLYN.

Miss Blanche Ring in her record-breaking achievement of playing two houses during the week, was the feature last week at the Orpheum. Her songs were new and sang in the delightfully fresh and easy manner that has always characterized her work. A new song on the "Sawney" style was exceptionally taking, as was also her "imitation" song which brought out her well-known "Bedolla" characterization. She proved a splendid drawing card, as business was phenomenal all week. After a lapse of three years, Gertrude Haynes made her reappearance in vaudeville, and created fully as great an impression with her "cheer colonial" as she did in the days when her act was a most welcome addition to every bill. Her former partner, James Birney, was responsible for the music she is using this week, and it is fully as good, if not better, than anything she has ever used. Otherwise the act is much the same as before. Roy Charles, her sister, has a very pleasing voice of a peculiar quality, and was heartily enjoyed. Great praise is due Miss Haynes for the success she has won in a line of work few have dared attempt. Loula A. Simon and Grace Gardner presented their comedy act, "The New Coachman." They were assisted by Mattie Aubrey and Frederick Malcom. There is not a comedy act to-day that can cause the uproar this act creates. Mr. Simon has been continually adding better lines and business till now it is a scream from the start to finish. If other artists would imitate Mr. Simon in giving more time and attention to improving their work vaudeville to-day would be on a far better plane than it is. George W. Day scored one of the hits of the bill in his capital monologue. One of his best efforts is contained in a "always" song, which is as realistic as one could desire, and won repeated encores. Ed Latell with a few non-sensibilities added, made his usual laughing hit. The band was in great demand; he was forced to repeat. Baker and Lynn pleased greatly in their funny skit. The Electric Boy, Sydney Grant in his clever imitations and stories of Archie, DeOnno Brothers and Chaplin, Jeanette and Jasper filled out an entertaining bill. This week opens the regular summer opera season, with The Fortune Teller as the offering.

At Watson's last week John C. Hart and company proved the hit of the bill, which included Al Wayne and Alice Lamer, Lyle Sisters and Petching Brothers. The burlesque, The Brunette in White, proved acceptable, and Jimmy Britt as the drawing card showed his ability to hold down the feather-weight championship. This week Mrs. Jockey's Boarders is the burlesque, with Roger and Belle, Dolan, Laurent and Carola, Weston Sisters, and Pettinelli and DeForest in the olio.

VAUDEVILLE JOTTINGS.

Herrmann the Great is almost entirely booked up for next season in the best vaudeville hall in America. The act will undoubtedly create a sensation in vaudeville.

Corney Brookes, of Burton and Brookes, called for England on April 30 on the "Etruria," having been called there suddenly by the serious illness of his mother. He will return on the "Lorca" May 31 in time to open at Keith's, New York, May 30.

VAUDEVILLE.

KEITH'S

Alvin Theatre

Pittsburg, Pa.,

Recently Purchased by Mr. Keith, and the

Maryland Theatre

Baltimore, Md.,

J. L. KERNAN, - - Proprietor,

Are the recent additions to the great Keith Circuit. All applications for time in the Keith houses and for James E. Moore's

PORTLAND THEATRE, Portland, Me. MECHANICS' HALL, Salem, Mass.

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Elsie Janis

Formerly "LITTLE ELANE"

"That pretty and clever little girl Elsie Janis has a bright future. She is billed at the Avenue as the American Cleary Loftus. If she continues to improve in the same ratio as she has done since her last appearance here—at the Exposition nearly two years ago—it is altogether probable that she will soon be billed as Cleary Loftus as the English Elsie Janis. Although only half way through her career she is one of the cleverest performers in her line. Her imitations of Eddie Foy and Vesta Tilley, for instance, are gems. She makes a big hit with Avenue audiences."—Pittsburg Chronicle-Telegraph, April 30.

Address, MINNOR or Agents.

EVERHART

Temple, Detroit, this week

"Everhart, who is a magician in the handling of his act, was one of the features at Keith's (the Grand Street Theatre) last night. The circles obey his wonderful skill; his intelligent creatures and not more rounds of wood."—North American.

Per Add. 436 Galloway Ave., Columbus, Ohio.

"The Original Timber Trainer."

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SKETCH WRITERS, ATTENTION

Monologues wanted by a well-known woman to be used in the best vaudeville houses. Must be A. No. 1 material, entirely away from the ordinary. Must be the goods. Price no object.

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"The Maid o' Dundee"

Unqualified Success of the Greatest Singing Act in Vaudeville

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Soloist with Salem Cadet Band in New England, for the Summer.

Featuring "Message of the Shamrock" and "Chinghai," from Ditson Publishing Co.

Address JO PAIGE SMITH, or 20 St. Stephen St., Boston.

Mr. and Mrs. James P. Lee and Little Madeline.

Presenting the best legitimate comedy act in Vaudeville: "Thou Shalt Not Steal." Time of act 20 minutes. Address all agents, or 38 McAdoo Ave., Jersey City, N. J.

SHORTY and LILLIAN DEWITT

Watch for our new act, THE JANITOR. It's a wonder.

Some time in May open. 645 East 100th St., N. Y. City.

"STARRY NIGHT FOR A HAMBLE."

WALTER HAWLEY

"TURN THOSE EYES AWAY."

Sketches, Monologues, Operas and Plays, to Order.

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WILL H.

MAGDALENE

ARMSTRONG AND HOLLY

IN THE EXPRESSMAN.

"The Funny Fellow with the Trunk."

THE HAPPY GIRL.

MISS LOUIE DACRE

Monologist and Entertainer. Refined, Original and Funny.

Per. address, 331 East 16th St., City.

Two Hebrew Comedians,

HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

Address WM. MORRIS.

MAYME REMINGTON

and her BUNGLE BOO LOO BABIES.

The only act of its kind that always pleases.

The Minstrel Boys,

BAILEY and FLETCHER

"Making good" our feature!

All first-class Agents, or 127 West 20th St., New York.

MLLE. RIALTA

THE QUEEN OF CALCULUM.

In a new and novel dancing act introducing the only transparent mirror effect in existence.

Now booking time for next season.

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Happy Fanny Fields

THE AMERICAN DETON GIRL.

One huge success. Topping the bill everywhere.

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EMMETT CORRIGAN COMPANY

Mr. George Castle says that "Jockey Jones" is the GREATEST act in Vaudeville. Return engagements wherever it has been played. No Race Horse effect ever put upon the stage can equal this one.

Entirely protected by Patent Rights. Fire Proof and Electrically approved. Only a few weeks open for next season. Address EMMETT CORRIGAN, per route.

GUSTAVE C. FISCHER & CO.

will open early in August with an elaborate production of M. T. MIDDLETON'S Laughable Vaudeville Sketch "THE SPOOK HOUSE"

Performers, to be successful, should have an act fitted to their talents. Get out of the old rut! I am fitting several prominent people and can accommodate a few more. Dramatic, Musical, Comedy. Several good sketches on hand, including two very strong "melodramas." 25 minutes.

Address M. T. MIDDLETON, 200 Bay 12th St., Bath Beach, L. I.

write SKETCHES for Vaudeville work. Generally have one or two on hand.

M. E. LINDEMAN, P. O. Box 24, Brooklyn, N. Y.



VAUDEVILLE.

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MIMIC AND MONOLOGIST.

A FEW EXTRACTS FROM PRESS COMMENTS BY LEADING CRITICS ACROSS THE CONTINENT:

PHILADELPHIA. Keith's Chestnut Street Theatre, week of May 9. *The Telegraph* writes: "The young man who has been making a name for himself in the line of mimicry and impersonation, was perhaps the best thing ever entered the theatre since the days of the great impersonators. He is a mimic of the theatre has had since Nat Goodwin's minstrel days. The firm of Julius Tannen, a newcomer, offered one of the cleverest turns seen here recently, consisting of a series of the best impersonations ever presented at the Chestnut Street House."

NEW YORK. *Chicago Tribune*—Tannen's impersonations were somewhat indistinct as to whom he was about to imitate, but this could hardly be called a fault, as the imitation was recognizable immediately he began to speak. . . . Higher praise than this cannot be accorded any artist.

CHICAGO. *Amy Leslie in The Daily News*—The young man's hit was instantaneous. . . . Tannen is the greatest, truest mimic the theatre has had since Nat Goodwin's minstrel days.

SAN FRANCISCO. *Outlook in The Call*—Julius Tannen, who appeared on the bill at the Orpheum last night, as an impersonator, was one of the surprises and certainly proved a star in his line.

NEW ORLEANS. *Red Morgan in The Harbinger*—Tannen has not only a novelty which is strange, but a fine one which is miraculous. A splendidly flexible and resonant voice enables him to portray his victims phonetically until you begin to see them with your very eyes. Mansfield and De Wolf Hopper especially were nothing less than present "in propria persona."

Address all Agents, or 226 W. 38th Street, New York.

ton and Brooks are now booked until April 10, 1905, over the Keith, Orpheum, Castle, Anderson, Hopkins, Moore, and Shea circuits.

The Vassar Girls, who have had a very successful season under the management of Dial and Armstrong, will close their season this week at the Davidson Theatre, Milwaukee, and will go to Winton Place, O., to rest for the summer. They will resume work in September at the Vassar Theatre, Washington, D. C. Mr. Armstrong will sail for Europe shortly, to make arrangements for a tour of the world by his attraction. He and Mr. Dial are also hard at work on another big novelty for next season.

Olympia Park Theatre, Chattanooga, Tenn., opened the season week of May 9, under the management of James A. Dakin, who has successfully managed the resort for the past three seasons. The bill included Herbert and Nolan, Ball and Dorris, Rawls and Von Kaufman, Harry Fentelle, Gardner and Gardner, Four Brigs Children, and Lola Briggs. Week of May 16: Trask and Gladden, Herbert and Nolan, Ball and Dorris, Mlle. Armita, Burkes Trio, Elizabeth Miller, and Forber the Marvel made up the olio. The season has opened well.

The laughable sketch, The Spook House, in which Gustave Fisher and crew will appear, was written by M. T. Middleton. Mr. Middleton has several other sketches suitable for vaudeville.

Will H. Fields will begin his summer season at Kenwood Park, Pittsburgh, on May 20, with Farm Park, Zanesville, O., to follow.

The Majestic Musical Four have recently completed a ten weeks' engagement in the leading Western vaudeville houses and closed their Western time at the Orpheum, New Orleans. They opened at Proctor's Twenty-third Street Theatre on May 23.

During the week in which he produced Edward McWade's and Randolph C. Lewis' miniature melodrama, The Shadow, in Brooklyn, Caryl Wilbur met with a serious accident while wrestling with the villain in the play. He pluckily finished out the week, however, but has been badly bruised, and expects to be all right within a few days.

The Gottlieb-Leonard co., presenting the farce-comedy, Schitz and Blatz, opened its season on May 23 at the Bikon, Richmond, Va., with the entire circuit of Jake W. Edwards to follow. The bill includes Three Faust Sisters, John and Lillian Hoover, Fred and Amy Gottlieb, Leonard and Leonard, Delmore and Darrell, Orpheum Trio, Arthur Anderson, and Mason Dan.

Harry Ward, manager of the Ward Minstrels, was made a third-second degree Mason at the new Scottish Rite Temple, Joplin, Mo., on May 6. He was successfully operated on for appendicitis two weeks later, and will soon be deep in the business of the new Ward Minstrels again.

Andrew Mackay, manager of Mackay's European Circus, which will run all summer at Hanlan's Park, St. Louis, has just engaged the Fifth Regiment Canadian Artillery Band of Victoria, B. C., numbering fifty men, to give concerts before and after the circus. This is one of the notable bands of the Empire, having served and the first band that England has ever allowed to visit America in full military uniform. After this engagement a tour of the principal cities will be made by the band.

Buck and wing dancing contests were a feature of the Black Patrol Troubadours entertainment at the Columbia Theatre, Brooklyn, on Friday and Saturday evenings of last week. There were a number of clever contestants and handsome prizes were given by Voeck and Noland.

An automobile, in which Lou Fields was taking an airing in Central Park on Sunday, became unmanageable and ran into a runaway, the occupants of which were thrown over their horse's head. The victims of the accident were badly bruised, but refused to make a complaint against Mr. Fields or his chauffeur.

William Gerald, who was to have presented a new sketch at Proctor's Twenty-third Street this week, has postponed his production until June 13.

Adelaide Herrmann, with her own company, played her annual engagement last week at the largest vaudeville business ever done at the Bon Ton Theatre, Jersey City.

Robert Grau has made a wonderful discovery in a young girl who has a remarkable gift for whistling with her larynx, and he expects that she will create a genuine furore in vaudeville. She will make her first appearance at a concert in New Rochelle on Wednesday evening of this week. Mr. Grau is also doing the exclusive booking for Charles Hawley, Jessie Millward, Florence Reed, Archie Boyd, Josephine Palmer, Augusta Glose, the Harvey Comedy co., and the Champagne Dance from the Silver Slipper.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Bookings will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Trent, Trenton, 23-28.
Acrobatic Girls, Eight—Folies Bergeres, Paris, Franco-Indefinite.
Adams, James R.—Luna Park, 14-Indefinite.
Aberna, The—Orpheum, Seattle, Wash., 23-28.
Alburtus and Barnum—Circus Variete, Stockholm, Sweden, June-July.
Aldrich, Charles T.—Keith's, Phila., 23-28.
Allaire and Carille—Orpheum, Seattle, Wash., 23-28.
Allen, Seale and Follet—Keith's, Phila., 23-28.
Keith's, Boston, 30-June.
Allison, Bertha—Keith's, Phila., 23-28.
Alva—Luna Park, Coney Island—Indefinite.
Anderson, Arthur—Bijou, Richmond, 23-28.
Anderson and Briggs—Orpheum, Seattle, Wash., 23-28.
Anger, Lew—Miner-Bowery, N. Y., 23-28.
Ashton, Margaret—Tivoli, London, Eng.—Indefinite.
August and Weston—H. and S., N. Y., 23-28.
Austin, Tossing—Palace, Sydney, Australia—Indefinite.
Avery and Harry—Shea's, Buffalo, 23-28.
Avery Comedy Four—O. H., Chicago, 23-28.
Bader, Lavette and Lefevre—Forest Park, Kansas City, 23-28.
Babb and Gage—Lakeview Park, Terre Haute, Ind., 23-28.
Ballerina, The—Orpheum, Los Angeles, 23-June 4.
Barelay and Wilson—Temple, Detroit, 23-28.
Barrington, Jos. D.—Queen, Dublin, Ireland, 23-28.
Barton and Ashley—Empire, Liverpool, Eng., 23-28.
Empire, Hull, Eng., 30-June 4.
Barry, Mr. and Mrs. Jimmie—Shea's, Buffalo, 23-28.
Beardsley Sisters—Proctor's 23d St., N. Y., 23-28.
Beckman, The—Proctor's Newark, 23-28.
Belcaine Brothers—Poll's Theatre, 9-28.
Bennington, Billy and Daisy—Portland, Ore., 23-28.
BERGERE, VALERIE—Avenue, Pittsburgh, 23-28.
Bertram, Helen—Hopkins' Park, Memphis, 23-28.
Davidson, Milwaukee, 30-June 4.
Blissett and Scott—Poll's, New Haven, 23-28.
Blind Tom—Avenue, Pittsburgh, 23-28.
Bloom and Cooper—Forest Park, Kansas City, 23-28.
Bond, Fred—Woodworth's, Buffalo, 23-28.
Bones, Mae—O. H., Chicago, 23-28.
Bookout, G. R.—Lake View Park, Terre Haute, Ind., 23-28.
Borani and Navarro—Proctor's 23d St., N. Y., 23-28.
Breeman, Emma—Pastor's, N. Y., 23-28.
Britt, Jimmie—Howard, Boston, 23-28.
Brooks Brothers—Proctor's 5th Ave., N. Y., 23-28.
Brown and Bartolotti—Keith's, Phila., 23-28.
Buckner, Arthur—Shea's, Buffalo, 23-28.
Burbank Trio—Olympic, Chicago, 23-28.
Burdette, Madeline—Shea's, Buffalo, June 6-11.
Burke, Juggling—New Grand, Victoria, 23-28.
Burton and Brooks—Keith's, N. Y., 30-June 4.
Burton and Burton—American, South Bend, Ind., 23-28.
Rush, Frank—Circle, N. Y., 23-28.
Rush and Gordon—Chester Park, Cincinnati, 23-28.
Caldwell, Anna—Olympic, Chicago, 23-28.
Cameron and Toledo—Chutes, San Francisco, 16-28.
Campbell, Thos.—Columbia, St. Louis, 23-28.
Carleton, Al—Woodworth's, Lancaster, Pa., 23-28.
Carlin and Otto—Arcade, Toledo, 23-28.
Shea's Buffalo, 30-June 4.
Carlton and Terry—O. H., Chicago, 23-28.
Carrie, Mlle.—Folies, Memphis, Tenn., 23-28.
Carron, Edna—Howard, Boston, 30-June 4.
Carter, Robert—Columbia, St. Louis, 23-28.
Carters, Maudel—Park, Park City, 23-28.

Castellat and Hall—Mannion's Park, St. Louis, 23-28.
Caswell, Mando—Eldorado, Marcellus, France, 20-30.
Chatham Sisters—Broadway, San Francisco, 23-28.
Cherry and Bates—Idora Park, Youngstown, 23-28.
Olympic, McKeesport, Pa., 30-June 4.
Christian and Turner—Proctor's 23d St., N. Y., 23-28.
Clarke and Temple—Proctor's 5th Ave., N. Y., 30-June 4.
Clarke, Wilfred—Shea's, Buffalo, 23-28.
Shea's, Toronto, 30-June 4.
Clandine and Corbin—Proctor's, Newark, 23-28.
Claus and Monte—Orpheum, Portland, Ore., 16-June 4.
Clinton and Wilson—Brook, Marion, Ind., 16-June 4.
Colby and Way—Pastor's, N. Y., 23-28.
Colby Family—Orpheum, San Francisco, 16-June 4.
Collins and Hart—Pastor's, N. Y., 23-28.
Conar, Frank—O. H., Chicago, 23-28.
Conway and Leand—Turns, London, 16-June 20.
Cook and Harris—Richfield Springs, 23-28.
Coud and Maud—Shea's, Buffalo, 23-28.
COURRIGAN, EMMETT—O. H., Chicago, 23-28.
Cotton's Comedy Donkeys—Avenue, Detroit, 23-28.
Courtney, Maude—Empire, Bordeaux, Eng., 16-28.
Empire, Leeds, 30-June 4.
Cox, Ray—Proctor's, Newark, 23-28.
Cree, Jessica—Avenue, Detroit, 23-28.

CRESSY, WILL, AND DAYNE, BLANCHE—Avenue, Detroit, 23-28.
Cullen, James H.—Columbia, St. Louis, 23-28.
Olympic, 30-June 4.
Cunningham and Fowley—Howard, Boston, 23-28.
D's and D's—Bavoy, Victoria, B. C., 23-June 4.
Daley and Kelso—Edison, Spokane, 23-28.
Damm Brothers—Avenue, Pittsburgh, 23-28.
Daniels, Walter—Proctor's, Newark, N. Y., 23-28.
Davis and Wilson—Idora Park, Youngstown, O., 23-28.
Davis, George C.—Keith's, Boston, 23-28.

DAY, GEORGE W.—Portland, Me., 23-28.
D'Eimer Trio—Pastor's, N. Y., 23-28.
De Lacour, The—Leicester, Portland, Ore., 23-June 4.
De Muths, The—Chicago, 23-28.
De Onze and Schenk—La Petite, Vancouver, B. C., 23-28.
La Petite, Whatcomb, 30-June 4.

De Van Brothers—Idora Park, Youngstown, O., 23-28.
De Van Sisters—30-June 4.
De Van Sisters—Rock Springs, 23-28.
De Witt, Burns and Torrance—Poll's, Bridgeport, 23-28.

DeWane, Charles—Orpheum, San Francisco, 15-28.
DeWane and Ostella—Gauguin's, Springfield, 23-28.
Delmore and Darrell—Bijou, Richmond, 23-28.
Delmore and Green—Empire, Toledo, 23-28.
Star, Cleveland, 30-June 4.

Dixey, Henry R.—Washington, 16-28.
Dixon, Bowers and Dixon—Columbia, O., 23-28.
DOHERTY SISTERS—Krestowsky, St. Petersburg, Russia, 15-June 15.
Dover, Joe and Nellie—Pastor's, N. Y., 23-28.
Dowley and Fowley—Proctor's, Newark, N. Y., 23-28.
Dover, John and Nellie—Pastor's, N. Y., 23-28.
Doyle and Granger—Olympic, McKeesport, 23-28.
Du Bois Sisters—Circle, N. Y., 23-28.

Dumond, Thos.—Chicago, 23-28.
Duncan, A. O.—Victoria, N. Y., 23-28.
Dupont, Mary—Shea's, Buffalo, 23-28.
Dupree and Dupree—Lyric, Utica, 23-28.
Duvree, Mortimer—H. and S., N. Y., 23-28.

Dwyer, Thos.—Chicago, 23-28.
Earle and Richards—Unique, Winnipeg, 23-28.
Eckert and Berg—Riverside Park, Saginaw, 23-June 4.
ECKHOFF AND GORDON—Davidson, Milwaukee, 30-June 4.
Edwards, Ed—Chicago, 11-28.
Edwards and Edwards—Woodworth's, Lancaster, 23-28.
Eldridge, Press—Keith's, Phila., 23-28.

Ellsworth and Janne—Keith's, Phila., 23-28.
Eltrym, Brooke—Poll's, New Haven, 23-28.
Atlantic City, 23-28.
Empire City Quartette—H. and S., N. Y., 23-28.
Empire Comedy Four—Academy, Pittsburgh, 23-28.

Emmerdale Sisters—Poll's, New Haven, 23-28.
Everhart—Temple, Detroit, 30-June 4.
Fadettes, Boston—Keith's, Boston, 23-June 4.
Fantas, Two—Chutes, San Francisco, 23-30.

Faust Trio—Bijou, Richmond, Va., 23-28.
Favor and Sinclair—Park, Bayonne, N. J., 23-28.
Fennell, Harry—West Heights Park, Evansville, Ind., 23-28.

Ferguson and Mack—O. H., Chicago, 23-28.
Ferguson Pavilion, South Bend, 23-June 4.
Ferguson and Passmore—South Shore Park, Michigan City, Ind., 23-28.

Ferrill—Lindenwood Park, Hamilton, O., 23-28.
Ferrer and Cole—Orpheum, San Francisco, 23-June 4.
FIELD, W. G.—Hippodrome, London, April 4-May 28.
Finn, Fred—Proctor's, Chicago, 6-11.

Fields, "Happy"—Fanny-Tivoli and Oxford, Eng., April 4-May 28.
Fields, Harry and Sadie—Howard, Boston, 23-28.
Fields, Will H.—Kennedy Park, Pittsburgh, 23-June 4.

Findlay and Burke—Temple, Detroit, 23-28.
FISHER, MR. AND MRS. PERKINS—Lakeside, Akron, O., 23-28.
Avon, Youngstown, 30-June 4.

FLETCHER, CHARLES LEONARD—Empire, Johannesburg, S. A., 28-Sept. 30.
Florence, Nellie—Woodworth's, Lancaster, 23-28.
Fontaines, Thos.—Galesburg, 23-28.

Ford, John—Tivoli, London, 23-Indefinite.
Foster and Foster—Shea's, Toronto, 23-28.
Fox and Melville—Royal Standard, London, Eng., 23-June 4.

Fox, Mae Joyce—Crystal, Milwaukee—Indefinite.
Frankmathes and Lewis—Aven Park, Youngstown, O., 23-28.
Frederick—Howard, Boston, 23-28.

Fredo and Dare—Avenue, Pittsburgh, 23-28.
Freddy—Luna Park, Coney Island, 23-28.
Fountain Park, Phila., O., 30-June 4.

Frey and Fields—Main St., Peoria, 23-28.
Park, Youngstown, O., 30-June 4.
Fraser and Rags—Nouveau Cirque, Paris, France, April-May.

Fuller, Ida M.—Folle Margery, Paris, France, May 31-June 31.
Gallette's Animals—Olympic, Chicago, 23-28.
Gandy, Louie—Arch St., Phila., 23-28.

Gardner, Marion—Proctor's 23d St., N. Y., 23-28.
Garvie, Eddie, and Thompson—Columbia, St. Louis, 23-28.
Gash Sisters—Orpheum, Los Angeles, 16-28.

Gaskin, Geo. J.—Keith's, N. Y., 23-28.
Gehrie, Mayme—Cleveland's, Chicago, 16-28.
Gelst Sisters—H. and S., N. Y., 23-28.

Genaro and Bailey—O. H., Chicago, 23-28.
Gerald, William—Proctor's, Chicago, 6-11.
Gillie's Dogs—Poll's, New Haven, 23-28.

GILLMAN AND MURRAY—Electric Park, Kansas City, 23-June 11.
Gladstone, Lotta—Base's, Washington, 23-28.
Gladstone, John and Bertha—Temple, Detroit, 30-June 4.

Gleason, The—Park, Bayonne, N. Y., 23-28.
Glenroy, James—Richmond—Pastor's, N. Y., 23-28.
Glenroy, Hal—Shea's, Toronto, 23-28.

Golden, George—Fuller—Palace, London, England—Indefinite.
Gordon, Belle—Orpheum, San Francisco, 23-June 4.
Gordon Sisters—Howard, Boston, 23-28.

Gotham Comedy Four—Park, Youngstown, 23-28.
Gothick, Fred and Amy—Bijou, Richmond, 23-28.
Grant, Sidney—Circle, N. Y., 23-28.

Green and Wiggins—Keith's, N. Y., 23-28.
Gunning, Louise—Shea's, Toronto, 23-28.
Hale and Francis—Avenue, Pittsburgh, 23-28.

Hall and Hughes—Grand, Newport, R. I., 16-28.
Harcourt and May—Kennedy Park, Pittsburgh, 22-28.
Harrington, Dan J.—Keith's, N. Y., 23-28.

Harris and Walters—Chester Park, Cincinnati, 23-28.
Hart and Lee—Empire, Sheffield, Eng., 23-28.
Chelaea, Eng., 30-June 4.

Hart, Will and Edith—Arch St., Phila., Pa., 23-28.
Haskell, Loney—Proctor's, Newark, 23-28.
Proctor's, 30-June 4.

Hayman and Franklin—Howard, Boston, 23-28.
Haynes, Gertrude—Circle, N. Y., 23-28.
Hayward and Hayward—Palace, Kalamazoo, Mich., 23-28.

Hillard, Robert—Temple, Detroit, 23-28.
Hills and Pincher—St. Helena, Mich., June 1-4.
Hoey and Lee—Park, Bayonne, N. J., 23-28.
Holbrook, Thos.—Howard, Boston, 23-28.

Holcomb, Curtis and Webb—Keith's, N. Y., 23-28.
Holmes and Florence—Keith's, N. Y., June 6-11.
Holdsworth, Mrs. Leslie—Park, Akron, O., 23-28.
Olen-tangy Park, Columbus, O., 30-June 4.

Hollands, The—Olen-tangy, Columbus, 23-28.
Farms, Toledo, 30-June 4.
Hooper, Thos.—Battenberg's, Leipzig, Germany, 23-28.
Hoover, John and Lillian—Bijou, Richmond, 23-28.

Hopper, Edna Wallace—Cleveland's, Chicago, 16-28.
Hughes, Mr. and Mrs. Gene—Davidson, Milwaukee, 23-28.
Hume, Ross and Lewis—Orpheum, San Francisco, 15-28.
Inness and Ryan—O. H., Chicago, 23-28.

Irving Trio—Colorado Springs, 23-28.
Jameson, Thos.—Miller's, Lima, 23-28.
Janney, Thos.—Poll's, Hartford, 30-June 4.
Jefferson, Thos.—Bijou, Richmond, 23-28.

Jennings and Jewell—Crystal, Denver, 23-28.
Jerome, Nat H.—Arch St., Phila., 23-28.
Johnson and Wells—Pastor's, N. Y., 23-28.
JOHNSTON'S, MUSICAL, Palace, Sydney, N. S. W., May and June.

Jones, Irving—Victoria, N. Y., 23-28.
Jordan and Harney—Poll's, Waterbury, 23-28.
Leonard—Woodworth's, Lancaster, 23-28.
Kenton, Dorothy—Aven Park, Youngstown, O., 23-28.

Chester Park, Cincinnati, 23-June 4.
Kenyon and De Garmo—Luna Park, Coney Island, 23-28.
Kins, New—Olympic, Chicago, 23-28.
Kirkpatrick and Parr—Novelty, Denver, 30-June 4.

Kirkpatrick, Thos.—Olympic, Chicago, 23-28.
Kiss, Albert—Bijou, Richmond, 23-28.
Kiss, Ott Bros. and Nickerson—Keith's, N. Y., 30-June 4.
Kokim, M.—Olympic, Chicago, 30-June 4.

Krisle's Dogs—Keith's, Boston, 23-28.
La Cella and West—Gauguin's, Springfield, 23-28.
La Centre, J. A.—Cassio, Lawrence, 23-28.
La Tell Brothers—Proctor's, Newark, 23-28.

La Tour, Irene, and Zaza—Merchants' Carnival, New Albany, Ind., 23-28.
Carnival, Newport, Ky., 30-June 4.
La Vine—Climax Park—Avenue, Pittsburgh, 23-28.
Langdon, Hardie—Calumet, Chicago, 23-28.

Park, Iowa, 30-June 4.
Latell, Edwin—Pastor's, N. Y., 23-28.
Lefevre and Leigh—Fairview Park, Dayton, O., 23-June 4.
Latina, Mlle.—Cleveland's, Chicago, 23-28.

Lavelle and Grant—Keith's, Phila., 23-28.
Lawrence, Al—Orpheum, San Francisco, 23-June 4.
Le Trol's Marionettes—Parlor, Everett, Wash., 23-28.
Lee, Thos.—West's, Peoria, 23-28.

Lee and Chapman—Dolan Park, Oklahoma City, 23-28.
Leonard and Drake—Monroe Park, Toronto, Can., 23-28.
Leonard and Leonard—Bijou, Richmond, 23-28.
Leonard Sisters—Novelty, Denver, 23-28.

Leslie, Eddie—East End Park, Memphis, Tenn., 23-28.
Levey, Ethel—Victoria, N. Y., 23-28.
Lewis, Charles—Olympic, Chicago, 23-28.
Libbey and Trayer—Chester Park, Cincinnati, 23-28.

Forest Park, St. Louis, 23-June 4.
Linton and Lawrence—Avenue, Detroit, 23-28.
Cleveland, Ohio, 30-June 4.
Lippincott, Thos.—West, Peoria, Ill., 23-28.

Litchfield, Mr. and Mrs. Nell—Springbank Park, London, Ont., 23-28.
Casino, Toledo, O., 23-June 4.
Lloyd, Herbert—Lakeside, Park, Akron, O., 23-28.
Lombard Bros.—Luna Park, Coney Island, 23-28.

Loro and Payne—O. H., Chicago, 23-28.
Lorraine, Robert—Keith's, N. Y., 23-28.
Lynch and Jewell—Cleveland's, Chicago, 23-28.
Lyons and Leonard—Novelty, Fresno, Cal., 23-28.

Mary and Walcott—Robinson's Park, Fort Wayne, Ind., 30-June 4.
McCalloughs, Musical—Westside Park, Muncie, Ind., 23-June 4.

McCall, John G. and Alice—Olympic, Chicago, 23-28.
McGrath Brothers—Woodworth's, Lancaster, Pa., 23-28.
McIntire and Rice—Keith's, N. Y., 23-28.

McIntire and Smith—Temple, Detroit, 23-28.
McMahon and Campbell—Chicago, 23-28.
McNiffreys, Musical—Vancouver, B. C., 23-28.
Mark and Elliott—Mannion's Park, St. Louis, 16-28.

Magic Kettle, The—Proctor's, Newark, 23-28.
Maiden Musical Four—Proctor's 23d St., N. Y., 23-28.
Major Sisters—Circus Pubblion, Havana, Cuba—Indefinite.
Manhattan Comedy Four—Proctor's 23d St., N. Y., 23-28.

Manning and Rice—Olympic, Chicago, 23-28.
Mantell and Lamb—Crystal, Victoria, B. C., 23-28.
Marcel's Art Studios—Orpheum, San Francisco, 15-June 4.
Marcelo—Casino, Terre Haute, Ind., 23-28.

Mason and Fry—Keith's, N. Y., 23-28.
Marianne—Winnic-Comique, Spokane, Wash., 16-June 4.
Martin, Tom—Edison, Winnipeg, Man., 16-28.
Martineti and Gross—Idora Park, Youngstown, 23-28.

Martinez—Glenora Park, Nashville, Tenn., 23-28.
Martinez Brothers—Trent, Trenton, 23-28.
Martinez, Thos.—Keith's, Boston, 23-28.
Mason and Keeler—Moss and Still, Eng., 23-Nov. 18.

Mason, John—Proctor's, Newark, 23-28.
Mason's Society—Belle-H. and S., N. Y., 23-28.
May and Miles—West's, Peoria, 23-28.
Mason, Duo—Bijou, Richmond, 23-28.

Mason and Mason—Forest Park, Kansas City, 23-28.
Mason-Baker Trio—Westminster, Providence, R. I., 23-28.
Meier and Mora—Empire, Bristol, 23-28.
Meland Trio—Shea's, Buffalo, 23-28.

MEREDITH, 23-May 23—Folies, Marigny, Paris.
Merrell, Marcellus—Park, South Bend, Ind., 23-28.
Merrell, Hal—Orpheum, Los Angeles, 16-28.
Merris and Vivian—Arcade, Seattle, Wash., 23-28.

Millard, Laura—Forest Park, Kansas City, 23-28.
Mills, W. L.—O. H., Chicago, 23-28.
Mills and Eldia—Young's Pier, Atlantic City, June 1-Indefinite.
Millward, Jessie—Proctor's 23d St., N. Y., 23-28.

Milroy, Mack and Lawrence—Keith's, Boston, 23-28.
Money and Halbel—Youngstown, O., 23-28.
Moore, Tom—Place de Republic, Paris—Indefinite.
Moore and Littlefield—Keith's, Phila., 23-28.

Morton, Harriet and Gus—Howard, Boston, 23-28.
Morton, Four—Olympic, Chicago, 23-28.
Mosher's Bull Terriers—Bison Park, Circuit, 30-July 1-Indefinite.
MOTOPIRE, LA CREATHRE—Crystal Palace, Leipzig, Germany, 1-31.

Murphy, J. A. and WILLARD, ELOISE—Woodworth's, Lancaster, 23-June 4.
Murphy, Mr. and Mrs. Mark—Proctor's 23d St., N. Y., 23-28.

Murray, Elizabeth—Shea's, Buffalo, 23-28.
Myles, McCarthy and Co.—Robinson's Park, Fort Wayne, Ind., 30-June 4.

Nelson, Catherine—Trent, Trenton, 23-28.
Neville, Dorothy—O. H., Chicago, 23-28.
Newbury's Quartette—Chutes, Washington, 23-28.
Nichols and Crois—Howard, Boston, 23-28.

Normans, Juggling Temple, Detroit, 30-June 4.
North, Dave—Casino Park, Terre Haute, Ind., 23-28.
O'Brien and Buckley—Landon, Indefinite.
O'Brien and Havel—Circle, N. Y., 23-28.

O'Neill, Edward—Pastor's, N. Y., 23-28.
Opera Buff Trio—Howard, Boston, 23-28.
Orpheum Trio—Bijou, Richmond, 23-28.
Panama, Three Park, Joplin, Mo., 23-28.

Paulinetti and Phipps—Hippodrome, London, April 25-July 9.

'Jess' Dandy

Will play a few Vaudeville Engagements prior to rejoining Prince of Pilsen (American Co.) Season 1904-05.

(Tel. 902, Tremont) Tremont, N. Y. City. ALL AGENTS.

Reynard, Ed F.—Shea's, Toronto, 23-28.
Avenue, Pittsburgh, 30-June 4.
Rinta, Mame—Proctor's 23d St., N. Y., 23-28.
Rice Family—Keith's, Phila., 30-June 4.
Rice, Fanny—Keith's, Phila., 30-June 4.
Rigg, Blanche—Circle, N. Y., 23-28.
Rita, 16-28.
Rita Brothers, O. H., Bradford, Pa., 23-28.
Roberts and Emmett—Bijou, Duluth, 23-28.
Roberts, Fann, Bilton, Portland, Ore., 23-28.

VAUDEVILLE

LANCASTER, PA.—Woodworth, Ref-Garden Howard and Bland, Mary Dupont and co., and the Three Roses made distinct hits 16-21, and Flo Brothers, May Evans, Mr. and Mrs. Stuart Darrow and Davis and Walker were well received. For 28: Frederick Bond and co., McCorrigan, James and co., and the Woods. Al Corbett, James and co., DeLilla, and Nellie Floreco.—Items: Charles K. Howell, a popular local newspaper man, has been appointed press agent for the Garden.—F. M. Woodworth, of New York, owner of the Woodworth Building, visited this city 18.

SAGINAW, MICH.—Riverside Park Casino (18)

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AMATEUR NOTES.

The Mikado was given by Kansas City society amateurs recently under the auspices of the Women's Auxiliary of the Merchants' and Manufacturers' Association, for the benefit of the home gardening prize fund. Among those in the cast were Vernon Stiles, formerly of the Bostonians, and Martin Van Bergen, of the Burgomaster company. The others, who were amateurs, were Celia Clark, Georgia Trapp, Ethel Patton, Mrs. Wm. H. Cline, Virgil Holmes, Frank O. Stetler, F. M. Dickenson, Lou Bennett. The stage work was under the direction of Mr. Stiles, and George Elliott Simpson had charge of the music.

During gala week of May 3 Miss Isom's students in oratory produced the tragedy of Julius Caesar at Oxford, Miss. This was the programme: "At the University Playhouse, Tuesday evening, May 3rd, Miss Sarah McGee Isom presents her company of Elizabethan players in the excellent concocted Tragedy of William Shakespeare's Julius Caesar. As it has been often with great applause played publicly by the Right Honourable, the L. of Hunsdon, his servants, Ant Nunc Ant Nunquam, London, 1608. Now done by Sarah McGee Isom, her players, University of Mississippi, 1904. Prologue, Stark Young, Columbia College, N. Y.; Julius Caesar, I. T. Gilmer, Tocopolis, Miss.; Marcus Brutus, Edwin Blackmar, Water Valley, Miss.; Octavius Caesar, George Robertson, Hattiesburg, Miss.; Marcus Antonius, Stokes Robertson, Hattiesburg, Miss.; Cleopatra, Bailey Hardy, Columbus, Miss.; Publius Lena, A. B. Beckett, West Point, Miss.; Publius Lena, A. C. Chase, Memphis, Tenn.; Cassius, Julius Davidson, Oxford, Miss."

The Chimes of Normandy was produced at the Cottingham Opera House, Poughkeepsie, N. Y., recently, by the Poughkeepsie Club, assisted by local amateurs, under the direction of Carol E. Macomber, and scored such a decided success that it was repeated. The production easily surpassed all previous amateur operas in Poughkeepsie. In the cast were John King, William C. Matters, John N. Graham, Henry Chalmers, Louis Guernsey, Robert G. Graham, Emma Nicht, Mrs. George Boyd, Nina McCulloch, Clara J. Govee, May Stockholm, Josephine Fye, Miss L. Kriger, Grace A. Furlong, Grace F. Relyea, Ethel Rose, Mabel V. Rose, Isabel G. Nelson, Beniah E. Tompkins, Ida B. Vanderpool, Hazel Wilber, Cora E. Rhodes, Marie E. Deel, Mary F. Rock, Gladys R. Jacobs, Margaret M. Burt, Reatha M. Rock, Little A. Hunter, Georgiana Cole, Martha Redfield, Clara May Austin, Edith Noel, Sara E. Robinson, George J. Lamb, William J. Chaudry, Eugene G. Bloomer, Arthur N. Brooks, Allen A. Schoonmaker, William H. Irish, L. M. Roll, Hugh Brady, Leola P. Rotsford, Edgar A. Pardee, William T. Lawrence, J. Harry Shrove, Low Moseley, James G. Adams, Leslie S. Wood, Fred L. Brown, William J. McLaughlin, Thomas Ethridge.

The Iowa State Normal School, at Cedar Falls, Ia., will give its seventh annual class play June 2, when the senior class of 1904 will present As You Like It. The cast will be as follows: Duke Senior, Frank Hart; Duke Frederick, Carl Misseldine; Oliver, John Dixon; Orlando, George Wallace; Touchstone, Bert Callison; Jaques, Thomas Teal; Charles the Wrestler, C. E. Cavett; Jacques, Percival Magee; Amiens, Charles Roadman; Adam, W. P. Jensen; Colin, Shepard, Raymond Dix; Silvius, Shepard, Ernest McConkie; William, a forester, Eric Pesenbeck; Rosalind, Ruth Kieff; Celia, Vida Keene; Audrey, Julia Bucklen; Phoebe, Oda Fuller.

At Philadelphia recently there was a revival of Iolanthe by the Savoy company. Mrs. Josephine Huntington as Phyllis, Margaret Thouron as Queen of the Fairies, Angeline Houghton as Iolanthe, Charles Francis Ward as the Lord Chancellor, Elmer E. Riddle as Stephen, were excellent. Three "show girls" must be mentioned—Julie Phillips, Carlotta Barney, and Pauline F. Morris. There were more than twenty rehearsals under the supervision of Percy Leese, musical director, and Joseph Craig Fox, stage-manager.

The Taming of the Shrew was given for the benefit of the Floating Hospital by the Land-a-Band Dramatic Club, in Potter Hall, Boston, on May 11, after-noon, before a distinguished audience. The principals of the cast follow: Bartista, Marjorie Conant; Vincentio, Ellen Carroll; Lucentio, Marion Parker; Petruchio, Ethel Hale Freeman; Gremio, Ethel Howland; Hortensio, Alvin Eggle; Tranio, Alice Peaver; Bianca, Marion Deane; Grumio, Sarah S. Rehat; Curtis, Lucie Johnson; a tailor, Mary B. Lewis; Katharina, Caroline L. Freeman; Bianca, Mrs. Caroline Hills Allen; widow, Madeline Zabriske Doty.

The Museum Hall at the State University in Salt Lake City was well filled on the night of May 6 by students in attendance on a grand festival, including A Midsummer Knight's Dream, by a bunch of "variety fellows"—a play with good actors, a dance with good music, and something good to drink, all for two bits. The cast follows: Lyander, Gertrude Strobel; Demetrius, Deep Pi; Hermia, Forbes; Helena, Fussy Moore; Oberon, Sis Hopkins; Titania, Auntie Marshall; Puck, "K" Hamilton; Mustardseed, Moth, Pincushion, Juddie Judd; Two Bards of Fairies, Juddie Judd; Quince, Bill Miffin; Snug, Tuck Turner; Bottom, Tomie Thomas; Flute, Sumner Johnson; Anout, Jack Forester; Starveling, like Alexander. A dance and social followed the play with sun-dry and divers refreshments.

Members of Northern Lodge, F. and A. M., of Newark, N. J., have organized a dramatic club to be known as Northern. The membership is limited to the Masonic fraternity. These are the officers: B. E. Chapin, President; J. B. Sandmeyer, Vice-President; E. R. Francher, Secretary; F. Edhall Riley, Treasurer; Directors: W. Davis, W. J. Brands, F. H. Mills, Edward Phillips, William Mayer.

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DE WOLF HOPPER, Secretary. WILLIAM COURTLEIGH, President.